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ZÜRICH and ST. GALL, Switzerland, August, 1906.

WAGNER wrote at one time to his friend Fischer in Dresden from Zürich: "I have no words to express the charm of my stay here; in Paris I was quite homesick for Switzerland." That

can easily be accounted for by the fact that in Paris there was a gigantic struggle, whereas (for the truth must be told) here Wagner had an Arcadian existence, living, after

his first years in the Escher row, in the little Asyl, as the building was called, half way down the hill from the Wesendonck mansion or villa, at the expense of the late Mr.

Wesendonck. My purport in coming here was by no means to search for Wagneriana, but in the intervals between the various phases of my purely personal business in Zürich,

I determined to see, to inquire, and to learn from living sources at first hand, who were existing in the Wagner days of Zürich,

what this *Aufenthalt* here really was, and and how much legend was twisted and coiled into the truth, and if there was any, to do my best to separate it and let the two stand in juxtaposition.

What I am going to say here is not through vicarious conveyance, but is direct testimony and living evidence.

The Escher houses are a row of old style apartment houses on the Zeltweg, which is narrow, the buildings running through to a wide cobble paved open court faced by other but smaller houses. On the first floor of this house No. 13, there lived Mr. and Mrs. Richard Wagner, the latter née Minna Planer, and they lived in a quiet manner, he jovial and industrious, now and then entertaining friends soon made, and receiving visitors from Germany who had known him there.

Next door to Wagner lived Heim, the music director of the Zürich male chorus, who became a Wagner enthusiast very early, and his wife, an amateur singer who only later on could be called a convert. At a rehearsal, so-called, of the first act of the "Walküre," Liszt, who was here on a visit, presided at the piano, Frau Heim sang Sieglinde and Wagner sang Wotan, Hunding, Siegmund, etc., in what he called a "composer's voice." Frau Heim complained that her voice was not high enough and Wagner replied: "The singing is not so significant; we made it dramatic and that is what I want." Naturally, he meant this largely as a compliment to the young singer. Escher, who built the houses, was the father of the celebrated Escher who conceived the St. Gotthard tunnel and succeeded in interesting Bismarck in it. A monument to Escher stands in front of the railroad station here.

He became acquainted with Wagner and interested himself for local music because of this personal acquaintance. Heim, the music director, died in 1880; his widow, who must by this time have passed seventy-five, is still living in Zürich, or was, at least, according to latest accounts.

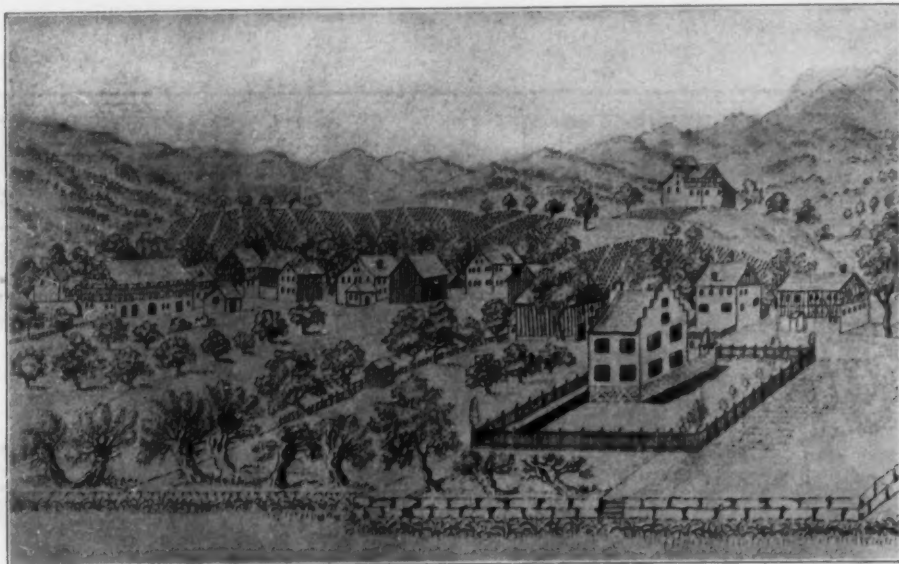
Zurich and Wagner.

Zürich is a modern European center of commerce—which also means railways—and in that section which has developed the modern tone it is like all these flourishing European cities, handsome architecturally, and well preserved through a splendid municipal control. Attractively located on the Lake, the city has broadened out in landscape gardening and possesses amply decorated public buildings, of which the Opera House and the Tone Halle, the latter building used for concerts and recitals, are specimens, and specimens that ought to aid us in crushing out some of our American conceit, for these buildings—with beautiful surroundings—are not in a city with millions of inhabitants, but in a city that has not reached 175,000, although it is close to it now.

It was the militant scholar, Zwingli, who made the renown of this place. The old Münster where he preached in 1520 or so and the house where he worked with such diligence and effect are over in the old, but most interesting, section of the hilly town. A modern monument in bronze is seen through a patch of foliage on the quai at the bottom of the hill on which the church stands. This church was said to have been chartered by Charlemagne, and high in one of its towers of poor modeling and uncalled for design is his huge seated figure in a niche, his head covered with a tremendous brass crown, his scepter held across his knees, and his severe face indicating command and a call for submission. Had Charley Magnus known that 750 years later the same church would upset doctrines upon which his very crown rested, he certainly would not have given the charter with the same unlimited privileges. But he did not know. The church, like all these bastard ecclesiastical buildings, is just one additional physical proof of the absence of art in these churchly people. Zwingli was a formidable scholastic. Lavater, who comes from here, was really a kind of predecessor to the less prominent talent Pestalozzi, but both are also scientific minds only, just as was that of the diplomat Bluntschli, who is counted as of Zürich.

Musically the place is permanently fixed in history now through its association with Richard Wagner, although there is among the old Minnesingers one known quite favorably as Johannes Hadlaub, who here did some of the musical work of that period, as did Walther von der Vogelweide, and I did not remember him at all, I assure you; he is merely recorded in the Münster archives, and the good old soul probably does not even suspect it.

One building strikes one as a classical model, and that is the



No. 1.

old Rath or Town Hall, in a mixture of South German and Italian Renaissance, with busts of many of the reputable Greek and Roman democrats in niches, and maxims sculptured out to show the budding Swiss demos what the old-timers said. Half of the hair of poor Themistocles is washed away, however, and Miltiades' whole nose is wasted, and no wonder, for the building was finished in 1694, just when Henry of Navarre was made King of France (no, I am a hundred years late; that was 1594)—when Voltaire was born and before Frederick the Great was born and before Benjamin Franklin was born and before there were any United States. The old woman who was scrubbing the old floor took me up the old and worn steps to the chambers where the 270 delegates of the Canton of Zürich meet and to the other where the seven members of the Cantonal Government sit, a miniature in each Canton of the seven sitting at Bern. The first hall was the one in which, in 1859, the peace was signed that incorporated Piedmont and Lombardy in one government, being the foundation on which the present united Italy is built. Napoleon III secured Savoy—Italian—through the treaty, and Austria got Venice, but Bismarck later on took this from Austria and gave it to Italy. How they do play with these people in the trading of whole countries!

On going down stairs I asked: "Will you please tell me where the house is in which Richard Wagner lived?" The old woman had never heard the name, but as a postman was leaving the building I did not press her, but made for him and asked my question. He had never heard of Wagner. I said: "Compositeur, compositeur, musiker," mixing the languages, as they do in Switzerland, and he then took me to the curb, and pointing down the street, said: "Holzman, the music store there; you will find out probably," and I did, for Mr. Holzman—I think it was he—gave me the address of the Escher house and also the Wesendonck villa.

The Track.

Now then, for first hand information, if I could get it, and abandoning all impressions of past reading on this particular epoch of the "Master," as he was universally called and is now always and reverently called at Bayreuth, I began with the first step, and that naturally was the Escher house. Sure enough, from this first floor of the Escher house out into the court, into adjoining houses, into houses in the vicinity which he and Minna Planer-Wagner frequented, into *Wein Stuben*, over hills, down dales, out into the Enge where the Wesendonck estate lies, and there into the little *Zum Sternen* located in an out of the way, uphill corner, among old ladies of high repute, old lawyers who made out

papers, old hosts of old inns, old musicians, pensioned, but who played under Wagner's direction, and old friends of both the Wagners and the Wesendoncks I delved and mined and cross-examined and treated and dialected until I finally, particularly through three old people of fine character and standing, whose names I shall religiously suppress, I found a true narrative of the man Richard Wagner and the artist, and what these two in one were doing here and around about from 1849 until, in 1856, the amnesty permitted him to go back to Germany.

All the witnesses I examined agree in saying that



No. 2.

with a few immaterial exceptions of no moment whatsoever, the Glasenapp biography covers the Zürich sojourn truthfully from the point of view of the hero-worshipper. If one decides upon representing or making Richard Wagner a god or a demi-god, he is not very apt to keep him down here on earth making steps that can be tracked. The fault with so many biographers consists in their insistence upon an apotheosis of their object, and, indeed, if they were not interested in the subject they would not have the inclination, the preliminary knowledge of the subject or the feeling of defense, in many instances, to become the biographers. A man calling himself a good Christian would never voluntarily become the biographer of Thomas Paine, and a good Christian would not read the biography, and he would also deny that a good Christian could write the usual panegyric biographies of Thomas Paine—or any one of his type. I merely instance Paine to make the point. The story of Napoleon Bonaparte written, as a commission from the Government of Great Britain, by Walter Scott, tarnished his name forever. It is one of those biographical sketches, so rarely seen, damaging to the subject, and the ministry hired Scott and paid him because of his great literary prominence, through the sketch, to demolish Napoleon, and he tried to do it; but no one, not even in England, would read Scott's Napoleon, because it is on the reverse what so many biographies are on the

obverse, with this difference, that the world does not know how the biographer is interested generally. In the Scott case it became public, and the biography and Scott were both damned forever.

Wagner's biographers start out at once with the proposition that he is not only the most profound musician that ever lived and a poet of a high order, but that he was also a tremendous critic, literary authority, philosopher and *Welt* improver. Beginning with such a premise, the real man Wagner goes overboard, and in his place appears an infallible nature, a deified human being, a superman, and all that leads, as a necessity, to a decidedly false conclusion; and any one who dares to separate this superman from his work and look at him as one would view Goethe (who, by the way, also lived here for a while) or Byron or Dante or Poe or Beethoven or Shakespeare or Raphael or any man who did something, must be anathemized—according to many of our Wagnerphiles.

It makes no particular difference to the vast world, with its flux of activities, whether Mr. Wagner was a goody-goody man or a libertine, but there is a certain philosophical question that, when put, insists upon a reply, and to those who put it and to those who wish the reply this personality of Mr. Wagner is necessarily and even insistently of deep interest, and it is: "Can a man be a great character as an artist and a vile character as a man?" (I do not mean to cast any reflections upon Mr. Wagner in asking that question for the philosophy in it.) I am not here to answer the question, and I am not engaged in polemics; I am merely a reporter of THE MUSICAL COURIER, hunting the facts regarding one R. Wagner who lived in this town once upon a time, for a time, and this reportorial duty has no relation with the Meistersinger "Vorspiel," with the orchestration of the "Huldigungs Marsch," with the dialogue between the Old Gentleman and Mime in the second act of the "Siegfried," or with the use of the chord of the ninth and its reiterated application by the said R. Wagner. With all these matters I have no affairs on this particular occasion, nor can I consistently admit that a proper mirror of a man's life can be expected from biographers who do not look upon their subject as a man.

The Man Wagner.

When Wagner came to this town and while he resided here he was not the Richard Wagner we know now musically nor the Richard Wagner of the biographers; he was a composer, some of whose works had been produced and were continued as repertory works in isolated cases; he had been an opera conductor, and he had given out to close friends his vast scheme of music and drama alliance and explained the ethical tendencies of his compositions and illustrated in skeleton sketches his remarkable creations. He was poor; he had the standing of the usual struggling musician, but as he was far above and beyond the usual musician and composer in his mental accomplishments, as he was a literary magazine filled to the roof with profound knowledge, as he was an adept in philosophy, the



No. 3.

philosophy of history and the history of philosophy, as he was a practical psychologist, as he was a splendid financier and shrewd business man and poet and critic and art connoisseur—in fact, the

owner of a much greater mentality than most of his biographers have even touched upon—he was prepared to meet the opportunity, whenever it came to him, as few men were, and he always did meet the opportunity. He met it with Liszt, with the Wesendoncks, with the King of Bavaria, with Cosima, with Fenstel, the Bayreuth banker—in fact, with every one. This alone makes him a great man, and if his biographers put in a disclaimer they will only prove that he was inherently dishonest as a man.

He said to one of the living witnesses here: "I cannot live poor; I must have what I desire; I am willing to take money or borrow money to any extent, because I deal in futures. I know that my works will produce large revenues, and that enables me to live; no matter how I must secure the means now to live as I wish. The revenues will assuredly come, and, moreover, I must have comfort to do my work." I use the modern English phraseology equivalent to the German phrases he uttered. This was told to me in the simplest innocence by an old lady who knew Wagner intimately and whose family associated with him and his wife nearly daily here for years.

It is a characteristic of genius that it can predict properly, and Wagner gave champagne (French champagne, as I learned) *soupers* here at the Escher dwelling when he did not know at the moment when the next franc would come in toward the rent, although he must have felt safe. But his prediction was verified. He knew that his futures were a magnificent investment, for he had the consciousness of his own powers, and he had the wisdom that knows its period. Richard Wagner's pulse test was infallible, and there never were any doubts in his mind that our age, when once it tasted his fruits, would devour them with unappeasable demand. The works of none before him in music and none since represent such a Golconda, and that very fact, that innate confidence in his analysis of our day and its appetites gave him the courage, supplied him with the insolence and provided the contempt with which he treated the usual amenities of life and rejected the ethical values created by a social compact he never recognized—never!

The Wesendonck Opportunity.

Minna Planer-Wagner was an ideal *Hausfrau* for her husband, and provided him with everything he could have had easily without having her to boot. Among other things, there is still here a pine table made at her request by a local house carpenter (which she covered with red velvet and embellished with a fringe of passementerie bought in a shop), and on this table, where stood the inkpot and his snuffbox, he composed the "Walküre," "Tristan and Isolde," and odds and ends—and I composed part of this letter on it, most sacrilegiously.

The present owners ask 8,000 francs for this table,

and it is surprising that Wagner used it so long without becoming irritated, because it has no drawers; it is a simple, four-legged pine table, with the velvet outfit lovingly contributed by the devoted spouse as an evidence, possibly, of her earnest. "Why this fixed price?" I demurely demanded. "Well," said the proprietor, "we have held on to it years now, and it makes no difference if it is not purchased, because with each year it is bound to become more valuable." I eyed the man penetratingly, suspecting that he may have lived in America, the answer being so thoroughly fiscal. He showed me letters from Daniella Bülow and Eva Wagner, discussing the table, but protesting their inability to purchase it at that price, and it was really pathetic to find Bülow's daughter making in-

originality, universal in his encyclopædic facility, and a productive artist, simply swayed his whole environment with the effervescence of his spirit, and when others here met him, leaving aside entirely the influence of his artistic work, they were overwhelmed by the magnetism of his personality. The unlimited resources of his mind simply paralyzed every one who came into contact with him in this provincial state, and a woman of the Wesendonck kind absolutely lost her self-command; she became his toy, and not the toy of a lover, but the toy of a psychologist who read her by anticipation before she could utter a reply to his electric inquisition.

You must come here to get this Zürich story. It cannot be secured in archives or through the reading of correspondence. You must follow Benjamin d'Israeli's suggestion, who advised that one should be on the spot to learn. Who were these Wesendoncks, with their large estate out in the Enge, miles of land and buildings on it rented and bringing a self-sustaining income, leaving aside the large profits from active business? The books do not tell us much from which to gather anything. Both she and he came from Bonn, on the Rhine, that old Beethoven Bonn, she being a daughter of the Rhine shipping master, Luckemeyer, already rich from Rhine gold when the girl was born, and he, as the name indicates, an heir of the old Frisian blood, cold and with hardly a red corpuscle in it. There is nothing more socially abstract than these Teutonic burgher aristocrats with a family tree closing with branches of Latin endings. It is told here how Wesendonck made his fortune in America, but America is a mere symbol among these people, a huge theory and without any fixed factors in it, and hence much told about Wesendonck and his dealings with the *Indianer* is apocryphal. But the visible facts are tenable. There is the great villa, high up on the crest of the Enge, and the smaller villas, with their renting capacity and income, and there was the Asyl too.



No. 13.

quiries regarding Wagner's table. Is it naïveté or is it a deadening of the moral fibre that gives out such manifestations? Mind you, I had their letters in my hand, and you can read them, too, if you will proceed to do as I did, namely, systematically pursue the hunt. There is no secrecy about it; it is all prepared for investigation except for the disciplined biographers, who are not after the truth, but only seek such evidence as will endorse their deification.

The Escher house was restricted in its capacity; of course great work was done there; no doubt about that; overwhelming work that would make mankind paralytic in its amazement. A man of Wagner's stripe, genial when he wished to be so; witty, classical, literary and poetic (I, of course, do not propose to insult his intelligence by claiming that his archaic stanzas are poetry; I mean poetic in nature and temperament); a man of the world, buoyant with episode, refreshing in his

In the German edition of the Wagner-Wesendonck correspondence (Berlin) there is an illustration of the Villa with the Asyl down on the side of the hill, but this little building was razed years ago, and its past location will soon become questionable. After Wagner's admission into the circle of the Wesendoncks, Frau Wesendonck (why call her Frau? She was no Frau, she was Madame), Madame Wesendonck had him and Minna transplanted from the distant Escher house into the Asyl, which was properly furnished for all practical purposes, and, leaving aside a room where the tutor of the Wesendonck children gave them their lessons, was occupied by the Wagners, Minna doing the cooking and laundry work and settling down to the routine life of a faithful Frau (you observe why it would not be consistent to call Madame Wesendonck a Frau), and giving her husband the chance finally to carry out his high purpose of creating

works destined to stir the lethargic world to its very center. That Asyl seemed to have been made for the very purpose of drawing a Tristan, with an Isolde near by to encourage him.



No. 4.

Why is it that such noble aims are brought into play among unsympathetic surroundings? For, would you believe it, the Zürichers began to fabricate a scandal around this idyllic life, with Minna all the time cooking and stitching and laundrying, while Richard was up in the Villa consulting, and Wesendonck down at the bank discounting! For the purposes for which they were used the Villa and Asyl were located as if they had been made for them, the Villa being on the crest of a high hill, surrounded by dense woods, and the Asyl on the hill side, and only those who were invited or the exceedingly inquiring mind would go to the trouble of making the ascent at the Enge, where seclusion was possible from the mere topography. The surroundings have been somewhat changed, and a park is now entered opposite the former private entrance, while the regular wagon path used for direct approach is so steep that few ever care to take it. Every time I walked it I thought of Wagner's good luck in having the use of the Wesendonck horses, and these horses also played their part, for a banker friend of Wesendoncks finally decided to tell him of the public discussion aroused by Wagner's zealous attention to Madame Wesendonck and the apparent selection of her as the addressee whenever he talked in the presence of visitors—and he did talk nearly incessantly. As one of his old friends here said to me: "He was so full of his subject that, unless he was in a jovial mood, he spoke of nothing else, and in company, at the Villa, he always seemed to speak to her because she encouraged him so and understood his ideas and hopes so well." Wesendonck, whose proud nature rejected any suspicion, on hearing from his friend that there was gossip, made it his business to drive out publicly every day with his wife seated next to him in their open barouche, and he did this with fixed regularity. And yet the probability is that from the broadest and thoroughly generous viewpoints there was no reason why Wesendonck should apply any suspicion to his wife, a noble, suffering, poetic nature, and a woman who was carried away by this Wagnerian maelstrom of eloquence, poetry, tragedy and music. Why should she refrain from enjoying the cultured attention and humble adoration of a man whose mind transfixed her and who, as she believed, would soon become the foremost figure in the art world of Europe? Why should those piercing and penetrating cries of



No. 5.

distress that are heard through their correspondence not represent the pure longings of kindred spirits entering upon a mutual insistence to serve one another on the platform of pristine platonic princi-

ples? The gossips of a Zürich of fifty-five years ago could not appreciate an association fixed upon such sentiment. Wesendonck himself, engrossed with a great American mining scheme, railways, etc., was not always the most entertaining of husbands for a wife who looked outward into the far off realms of a world that might find a panacea for all its evils through the glorious ethical tone wonders the little man with the big nose was creating down on the side of the hill.

History Falsified.

When we read about Wagner in Zürich, and illustrations are part of the text, the Wesendonck Villa is shown as his residence during his stay in that town. He did not live in the Wesendonck Villa; he lived in a specially furnished little house on the side of the hill, as already stated. But when we find registrations of facts not sixty years old so palpably wrong, what do we necessarily conclude regarding historical narrative of say one hundred years ago? The Wilhelm Tell legend here has now supplanted history, and there are many so-called facts of history, as published, gradually vanishing as did the Tell fable, the Jean d'Arc fable and others of recent years. Then how about the history of the Renaissance, the gloom and mystery of Dante, the uncertainty as to Leonardo da Vinci, the fear of digging down too far in the Shakespeare question? Who was the man in the Iron Mask? What were the antecedents of Cardinal Borgia,



No. 11.

afterward Alexander, the Borgia? But all this is modern history. Suppose we go back behind the Goths and the Lombards into the early history of the Roman Empire. There are many conflicting accounts as to the lives of many of those celebrated men, and when we go into the dense past we do not wonder that seven cities fought for the honor of being Homer's birthplace, for if we, in the period of printing, railways and telegraph, cannot depend upon the statement regarding the actual residence of a man who is said to have lived in a fixed place less than sixty years ago, and who died twenty-three years ago only, the Homeric contest seems rather reasonable and might have been anticipated. As to that period which covers the effort to establish the present beliefs of the world, its historical features may well be doubted by those who now learn that the picture of the house in which Richard Wagner lived at Zürich is not the true picture at all—as well as by others.

At the suggestion of Madame Wesendonck, a regular stipend was paid to Wagner for the necessities of life and the household expenses of Minna, whose face was familiar to the salespeople who furnished her with the delicacies her sybaritic husband insisted upon. The host of *Zum Sternen*, down at

the bottom of the hill, found the two Wagners good customers, and on many occasions when gala dinners were given at the Wesendonck mansion, Minna was requested by Richard to remain at home,



No. 6.

as he had special reasons for desiring to impress the guests that he and his wife were not desirous to take too much advantage of the hospitality granted to them, and that for both to accept of these constant invitations was an infraction of good breeding. "Why," said an old gentleman who had dealings with the Wesendoncks in the shape of notarial work, "the first performance of 'Tannhäuser' at Zürich was made possible only by Wesendonck's 20,000 francs, which he paid to Wagner for that purpose at the urgent request of Madame." "And you know it to be a fact?" "Sir, I know all about the matter; I was a young man, and I stood very close to the Wesendoncks, and Madame herself told me that it was due to her request, and her husband never denied her anything, and she had the highest esteem for him always, always, and he understood that the success of Wagner would make her happy and remove the constant gloom that seemed to cover her soul. Oh, sir, it was pitiable! But such a splendid character, such a suffering character, with never a complaint, with never a word to any one." "But what was her suffering?" "Ah," throwing up his arms, "no one knew. Every one who knew her knew her to be an angel, an unimpeachable character of the finest type, and hence she must have suffered." "Of course, they never should have published those letters," so remarked a most refined old lady who was acquainted with all the persons concerned, "and Wagner himself says so if you will read carefully through the correspondence. I am sure they were published to prove the beauty of Madame Wesendonck's character and the purity of her life. All of us know this, and hence we were surprised when we saw the correspondence made public."

I, as a reporter, have never gone deeply enough into the various publications regarding Wagner in his Zürich days to know whether this "Tannhäuser" 20,000 francs transaction has ever been published. If published or not, the readers of this paper may depend upon it as true, just as the other facts stated here are true. One burgher here who is more worldly than his brethren, goes so far as to suggest the Wagner's refuge here was originally laid out as a part of a splendid scheme to secure part of the Wesendonck millions toward the propagation of the art of the Music Drama. The end justified the means, for who would know the Wesendoncks now but for their association with Richard Wagner, and



No. 7.

this again proves that his conception of treating these matters was based upon the rule—with him—that he was favoring those whom he distinguished by borrowing from them. In the ordinary economic

world the acceptance of such a revolutionary doctrine—namely, that by borrowing from a man you make him your debtor—would create a revolution resulting in an immediate application to the courts

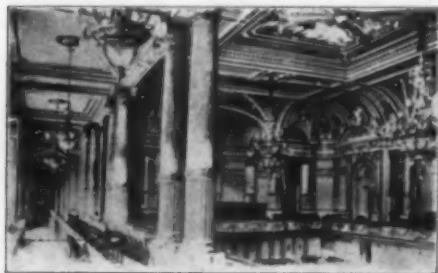


No. 8.

to put the defenders of the doctrine into insane asylums, notwithstanding the beauty of the scheme; but with Richard the economic features were never considered. It was always in the sublime spheres of art that the business was conducted, and it always flourished. It was entirely through the association, as I say, of the Wesendoncks with Wagner that their names are enshrined in the history and literature of the Divine Art of Music, and that, long since, not only dismissed the account due to them, but actually made them his debtors, with the debts still due to him. That was the way Richard Wagner looked at these little matters, and, judging from the results, Richard Wagner was right. Nothing can be done with such a conjuncture. There it stands self-evident.

St. Gall, Nibelungen and Parsival.

The Monks of St. Gall were a literary power in the days of the political supremacy of the Church and the Empire; they represented what the modern university today represents in the domain of thought concentration and diffusion. The cock was the emblem of the monastical establishment at St. Gall, whose founder, tradition says, and records there now also, was an Irishman named Gilian, romanized into the Latin, now Gallus, a cock, and the gilt rooster can still be seen among the remnants of the past saved from many disasters still remaining in the old abbey and library at St. Gallen. It was about 614 that the Milesian devotee located there, and began the upbuilding of the great seat of medieval learning which was actually to leave for posterity a library of manuscripts and palimpsests and parchments and books through which the modern additions have made a library of some 80,000 volumes of inestimable value. There is the ideal spot for the bibliophile. Philip Hale could not be dragged out of it if his friends ever permitted him to get into its chambers. I secured a privilege and rummaged about in it for hours and hours, and it seems that I also found material from the reportorial view point. Among the seventy odd abbots who were at the head of the establishment from its foundation down to the eighteenth century (when the monasteries passed into the hands of the Church) were some dozen Ekkeharts, and Victor von Scheffel gathered here his material for his fa-



No. 9.

mous romance of that name. There was also an artist among them, the well known Tuotilo, who unquestionably made the costly jeweled book covers of ivory and brass, surrounded by variegated orna-

mentations of unique design, and among these a tome of the thirteenth century, highly prized and nearly inaccessible, called "Nibelungen-Parcival": cat. No. 857—saec xiii," as the indelible ink on its vellum cover shows you. This unpurchasable manuscript was acquired in 1796 from the estate of a wealthy citizen and collector of Zürich, Aegidius Tschudi, who donated much to his own town. The old manuscripts of that period were divided into three kinds of caligraphies, known as A, B and C—the A being the Munich, the C that of Maïngen, Bavaria, the third of St. Gallen, being the B, but who the writer was of the volume designated as above is unknown. Usually three men worked on the manuscript; first the liner, the monk who carefully drew the lines across the parchment; then the artist, who painted and illuminated the initials; and then the writer of the text, who co-operated with the initialist. As the Bibliothekar told me, photographs of this valuable manuscript composition have been taken, and its compilation shows exhaustive researches into the roots or origin of Provencal poetry, Minnesinger lore, and the traditions of the Scandinavian Saga, out of all of which and with the gathered material this marvelous poem of the thirteenth century was finally brought within the two covers, telling us in a fairly comprehensive tale



No. 12.

the story of the Nibelungen and of Parcival, in fact, representing the storehouse of all subsequent literature of the subject.

The archaic German, of which Richard Wagner was so fond, can be read in a variety of metric verses on the hundreds of pages of manuscript writing that form this early work, and those who have studied the Richard Wagner "Nibelungen" and "Parsifal" will immediately find themselves at home with this tome, out of which the whole fabric has been created with the additions that Wagner found necessary to harmonize the saga with his own Music Drama System. Originality was not claimed by Wagner in securing the subject—only in adapting it to his Music Drama poem, and yet it must be of interest to know that in St. Gall, not two hours by rail from Zürich, the first known book of the "Nibelungen" and "Parcival," extraordinarily preserved, may be read by any one who can secure permission. The oldest habitué knows nothing of any Richard Wagner visiting the library, but there were times when men had the privilege—as the elect now have—of using the books and the one table for the pursuit of studies and investigation. Old priests have no recollection of any special investigation, but a number of men, during the past fifty to sixty years, did work for days at a time on the "Nibelungen" and "Parcival" book and much of its contents, if not all, has been reproduced.

No doubt Richard Wagner put his gift especially in the service of the investigation of the sagas and of the Minnesingers, whose trails lead all through the regions I have been traveling, and on



No. 10.

the pages interwoven with this article will be found the illustrations referring to the subjects discussed, whether mentioned or not. The object of this work has been not to attempt to learn the relations between Wagner and Madame Wesendonck, for they are fully explained by the correspondence between them and published with the consent of those to whom that lady must have been dear; not to destroy through a spirit of iconoclasm any favorite figure or conclusion or tradition; not to affect the history of musical personages, except in so far as fact must always take precedence anyway. The report herewith made was the indirect result of a necessary visit to these parts, the object of which happens to be known to a number of people interested in one way or the other in certain musical matters, and in coming to this region for that purpose the surplus time was centered upon the affairs of Wagner in Zürich simply because the editor of this paper could not be so near the activities of any great musical personality without looking into the question personally. It did not require many moments before I struck the trail, and I followed it up into the valleys of the Tyrol, even as the illustrations show. But it was all done during leisure moments, when the important affairs affecting THE MUSICAL COURIER, for which I came to Switzerland, permitted it. Had I had time I would no doubt have found sufficient material to run through many numbers of the paper.

One conclusion I was compelled to reach, and that was that Richard Wagner was enthusiastic, as artists are prone to be, but he was never naïve—not in Zürich. He schemed in all directions, and conducted concerts, operas and rehearsals and did an immense mass of work, with the intention, no doubt, subsequently to repay his patrons of all kinds, if not in money at least with that immortality already referred to. It must not be forgotten that fifty odd years ago the Richard Wagner now known to mankind and history was only beginning to see the manuscript of the great works identified with his subsequent renown. Fifty odd years ago he was a musician, composer, conductor who stood in Zürich, like thousands of musicians, composers and conductors stand in hundreds of cities, unless they are universally known; he was not then yet so known. Wesendonck treated him patronizingly, as millionaire manufacturers or bankers or men not particularly interested personally in an art would treat a



No. 16.

poor artist who is trying to make his way, and had it not been for the extraordinary effect produced by Wagner upon Madame Wesendonck—see the letters—who was longing for relief from the monotony

of commercialism and the prosaic progress of time, we can only conjecture as to Wagner's future or the "music of the future," as that Cologne musician dubbed it. After his removal from Switzerland



No. 14.

he paid a few visits to Zürich, and then came his next opportunity, the King of Bavaria, and the other opportunity, the daughter of Franz Liszt, and finally his last, Friedrich Feustel, of Bayreuth. His genius grasped each one just as it should be taken, at the flood. And he took to all, knowing full well that his music, even if he did not term it the music of the future, would prove to become the music of the future for him. The facts as gathered by me show some of the methods of the living, real, active human man, and are not supposed to apotheosize him, as biographers usually do their victims. The facts gathered about men are usually not calculated to apotheosize them anyway.

The Illustrations.

Enge, or, as the old Zürich folk still call it, *Die Enge*, is a southwestern contiguous part of the expanding modern city. It dates back to the thirteenth century. When Napoleon established the Helvetic Republic he ordered a census, as he always did with countries from which the French military forces were drawn, and Enge then had 788 inhabitants. It is at Enge where the Wesendonck mansion is located. Illustration No. 1 is taken from an old print made from a woodcut showing Enge in the fifteenth century, the latter end of that period, with the inn *Zum Sternen*, still running, in the front. You pass it on your left, through a narrow defile, and the little house on the hill below the Wesendonck Villa was near those trees on the edge of the farm. It required five minutes to get down from the house to the *Sternen*, and one can imagine Wagner asking Minna to get him some beer to cheer him up in his work, and the host of the *Sternen* looking at her askance—for she was not an old Enge inhabitant, neither were the Wesendoncks original *Schweizers*.

No. 2 is an old carpet factory opposite the back of the Escher row where Wagner first lived at No. 13. The buildings in that vicinity are chiefly of stone, covered with mortar and painted a light gray, and are 150 years old. The house at the end of the row has the appearance of the Escher house (not the large modern building in the distance). The factory was closed in 1902, and new buildings will soon mark the spot.

No. 3 is the old Zürich Theater. As you go through the Zeltweg but before nearing the house where Wagner first lived, you notice a little passage-

way called Theatergasse, and down this path you find an opening into a little square. The old theater was opened November 10, 1834, and it was destroyed by fire on New Year's night, 1900, without loss of life. It had a seating capacity of exactly 800. The prices in the grand boxes were 22 cents; small boxes, 7 cents; orchestra seats, 6 cents; balcony, 5 cents; center of gallery, 4 cents; side seats in gallery, 3 cents; and small upper gallery, 10 centimes, or 2 cents. The opening performance, November 10, 1834, at 5 p. m., was Mozart's "Magic Flute." Wagner had privileges in this theater, and through Heim, who was his neighbor and director of the Zürich male chorus, he also had the use of a piano at home (made by Trost of Zürich, whose factory was in Enge). Wagner conducted "Tannhäuser" and other operas in this old theater.

No. 4 is the new church at Enge; the white building in the foreground is not quite as high in elevation as the Wesendonck Villa, which is this side of it (not seen in illustration), and a large mansion, with extensive grounds containing fountains and statuary artistically selected and placed.

No. 5—The new Zürich Theater and Opera House; seating capacity, 2,100.

No. 6—View from the Limmart Bridge of the new Opera House.

No. 7—View from Zürich Lake of the new Opera House.

Nos. 8 and 9—Exterior of the new Zürich Concert Building, and interior of main hall. Zürich has about 170,000 inhabitants. Is there a city of that size in this country with any such buildings devoted to concert, opera or musical purposes?

Why did the Wesendoncks leave Zürich, although the various properties are still theirs, in the hands of a superintendent or trustee? The Wagner episode, although its force as a subject of local discussion had subsided, was not forgotten by the good housewives of the town.

The year after the Franco-Prussian War, in 1871, the German sympathizers concluded to have a celebration of Sedan Day, and after much disturbance it ended with a tumult during the musical performance that night at the Tone Halle—the concert hall of illustration No. 8. The Wesendoncks, as good German patriots, were among the audience at the concert, and a stone thrown through one of the windows passed close to Madame Wesendonck's face, causing much anger and resentment on the part of the audience. As Mr. and Madame Wesendonck were passing through the foyer to the street with their daughter several officers of the Swiss guards, knowing the prominence of the family and the narrow escape of Madame Wesendonck, offered to escort them through the excited crowds to their carriage, but the young lady indignantly refused, saying: "I cannot accept the escort of officers who thereby admit that they do not possess the power to enforce order." The three proudly walked to their carriage, and reached home unharmed, but the episode and the close adhesion of the family to the German sentiment made a further residence in Zürich uncomfortable. That is the fact. The daughter soon thereafter married and has since then died.

No. 10—The great munster or church where Zwingli preached in 1521 for about two years. The charter for the church, according to the archives in it, which can be seen for the asking, but which are rarely called for, was granted by Charles the Great, and the spire to the right has a niche below its first gallery showing Charlemagne seated, and but for the gilt scepter held across his knees you would swear it is dear old Gambrinus with his formidable brass crown. Back of the church Zwingli lived. The old Rathaus at the bridge to the right has a grove of trees in the back; they are seen to the extreme right of the picture. In this grove of trees stands a heroic bronze, modern statue of Zwingli, and Zwingli is the great intellect which will forever

be identified with Zürich, particularly as we mellow in prejudices.

No. 11 is the pulpit in the above referred to church, and the pleasant Swiss guide tells you that Zwingli preached from it. Close examination shows that much as he might have liked to preach from it, he could not have done so, from the fact that it is comparatively modern. The Zwingli pulpit from which he thundered so that it was heard through Central Europe was pretty old early in the sixteenth century. The present one cannot be one hundred years old. They must constantly keep on renewing these old building to maintain them.

No. 12 is the monument of the philosopher who reformed the attitude of pedagogy toward the youth and the child, Pestalozzi. The members of the family are in Zürich today.

No. 13—The Minnesingers passed about and through the Rhaetian Alps in going to and coming from Italy, and as the Abbey of St. Gallen was on the direct line, most persons engaged in any intellectual or artistic pursuit made some effort to reach those monks and to get information. It was the only source from which reliable news could be gathered. Walther von der Vogelweide was born at Klausen, near Botzen, Southern Tyrol, which is divided from Eastern Switzerland by that range. He wrote and wandered about through the Innsbruck, Meran, Botzen and other mountainous districts. No. 13 is the marble statue of Walther von der Vogelweide, the Nibelungen singer, at Botzen.

No. 14—This is the Vogelweide at Klausen, where Walther was born.

No. 15 is a nearby peasant's house and yard standing as it did hundreds of years ago.

No. 16—To the left is seen the Innsbruck Theater. To the right the Innsbruck Concert Hall.

From the mere superficial examination of the material herewith submitted you may judge how much and what kind of results a plodding investigator would secure in this section of Europe for the musical literary world. This was done between two Sundays; that circumstance should be sufficient apology for the many shortcomings which will be found.

Incidentally, it can be added here, that the piano virtuoso, Rudolph Ganz, is a native of Zürich, and his family, for generations past, has resided there. His grandfather had an art and stationery establishment, and Richard Wagner bought his manuscript music paper there while he resided in Zürich. These little details, all through the article, only prove how



No. 15.

much information could be garnered by one with the necessary time and patience at his command and the appetite to gather.

BLUMENBERG.

CINCINNATI.

CINCINNATI, September 20, 1906.

The past week witnessed the opening of the various music schools of the city. Judging from the enrollment of pupils thus far there will be a greater number than last year. This augurs well for the future standing of this city as a factor in advancing and fostering the divine art. Since the founding of the College of Music by Reuben Springer and George Ward Nichols, the various schools have one by one opened their doors to the desirous student and all have done noble work. That Cincinnati ranks with the best educational centers of the country cannot be denied, and the attendance of pupils from all over the country demonstrates the estimation in which the city is held. With the Symphony Orchestra, May Festival, and various other orchestras and singing societies, concerts, not counting the many recitals and ensemble evenings given during the year, the ambitious student will find ample food to satisfy his artistic craving.

Adolph H. Stadermann has recently removed his piano and theory studio from 215 West Seventh street to new quarters in the Odd Fellows' Temple. The handsome appointments of the new studio indicate that he believes in stimulating the aesthetic sense of teacher and pupil not only through the musical ear, but through the artistic eye as well, for in artistic beauty, as well as in general completeness and commodiousness, the new studio certainly ranks among Cincinnati's very finest. Mr. Stadermann's past year was a busy one, as in addition to personally giving more than 3,000 lessons (exclusive of those given by his piano assistant), he was, during May, organist of the Cincinnati May Music Festival, and throughout the year served as principal organist and choirmaster of St. Xavier's Church, assigning most of the week days' services, however, to several of his pupils who serve him as assistant organists.

Before opening last week more than half of his studio time was already filled, and all indications point to another most successful and active academic year.

All the members of the College of Music faculty have returned from their various vacations.

Albino Gorno looks tanned and brown as if he had spent some months under his native Italian sky, although he had only hied himself to the shores of Cape May and adjacent resorts.

Louis Victor Saar, who has been sojourning in Lindau on the Bodensee, has not been idle during his pleasant vacation, but has written a number of songs and piano pieces, which are being published by various houses in Europe.

Signor Florida had a brief vacation up on the coast of Maine, and, although a newcomer, has already won all hearts by his charming personality and serious artistic presence.

Louise Dotti, with the bloom of the seashore upon her face and hands, has returned from a long vacation and is already surrounded by many of her former pupils.

Romeo Gorno spent his brief vacation in a successful effort to see as much of the North and West as time permitted, and returned hale and hearty and vigorous, and ready for a big year's work.

Signor Mattioli, whose humorous and witty postal cards have done much to lighten the manager's labors during the summer, returned full of health and vigor after his long sojourn in the Rockies.

Mr. Hoffmann, with his bride, stole quietly away for a short prolongation of his very curtailed honeymoon of last winter.

Mr. Hale enjoyed life in the country near Wilmington, Ohio. During his vacation he devoted himself to the care and welfare of the animal life on his farm.

Miss Dickerscheid, after a month's travel on the lakes, returned to her labors much invigorated by the breezes and sunshine that dwell upon the Northern waters.

Miss Venable visited the Eastern summer resorts, and then made a brief stay in Philadelphia, Washington, Baltimore and other cities of the East.

Miss Westfield spent some weeks very quietly in some mysterious bourne which she simply dominates as "the country," and has returned full of life and strength.

Mrs. Rixford has been making an effort to acquire the peculiar soft and graceful intonation of Virginian speech, and is already at work preparing for her annual series of organ recitals.

Mr. Hubbell had but a brief vacation, in which he visited relatives in the East, while at the same time he visited former colleagues in New York.

Jennie Mannheimer returned from a three months' stay in Europe, where she visited all the great art centers, and incidentally studied local color for some of the plays she intends to present this season.

José Marien, with his charming wife, spent their summer at their villa, near Antwerp. Incidentally Mr. Marien played at a number of concerts with great success.

Mrs. Weber, the charming violinist, has had a long vaca-

tion, traveling everywhere throughout the East and along the lakes.

Mr. Rogovoy has been busily engaged playing solos at a number of summer resorts along the St. Lawrence River.

Mr. Gantvoort stayed at home, since his many duties at the college demanded all his attention.

At the Teachers' Institute, last Friday, Superintendent Dyer announced that he would again give teachers credit for each course in elocution pursued with Miss Mannheimer. So successful was last season's class that an additional one will be organized, one to meet Monday, the other Thursday at 4 p. m., at the College of Music.

Philip Werthner, the president of the Ohio Music Teachers' Association, and his charming wife, Della Kendall-Werthner, who is recognized as one of the leading dramatic sopranos, have returned from a most delightful four weeks' sojourn in the Georgian Bay and Muskoka lakes. Madame Werthner's concert work has been very extensive, and the papers have been unanimous in their praises of her singing. Madame Werthner sang at the Indiana Music Teachers' Association Convention, and the following criticisms appeared in the columns of the press:

The closing concert was given by the Steindel Trio of Chicago, assisted by Dell Kendall-Werthner. To many it applied with greater force than any other concert during the week. One of the vocal surprises, probably the biggest of the convention, was the singing of Mrs. Werthner. She possesses a dramatic soprano that is full and clear, her middle and lower registers being especially pleasing. She first sang the "Samson and Delilah" aria. She sang it so well that the audience called her back to the platform three times. Later in the program she sang a group of ballads. She handles her broad, good voice in a manner that tells of deep cultivation.—Frankfort Morning Times.

The concert given by the Steindel Trio, assisted by Dell Martin Kendall-Werthner, dramatic soprano, of Cincinnati, Ohio, at the Blin Theater last evening, brought to a close the successful convention of the State Music Teachers' Association. The ensemble playing of the trio was magnificent, and their solo numbers faultlessly rendered. It was observed throughout the week that the vocal artists seemed to find greatest favor with the audiences. It was, therefore, an added pleasure last night to listen to the fine singing of Mrs. Werthner. She had not sung a dozen notes until her audience discovered that they were listening to one of the bright particular stars of the week. At the close of her first number she was recalled three times. This number required dramatic handling, and in its rendition she had opportunity to display the full range and control of her wonderful voice. Later she sang a group of ballads that brought out its sweeter qualities.—Frankfort Evening News.

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SEPTEMBER 8, 1908.

Berlin is just longing and yearning for more concerts. As we only had 800 of them last season, besides three nightly operatic performances, we were practically music starved. Of course, more concerts mean more concert halls, and to meet the urgent demands of the times, three more temples of music have sprung up, mushroom like, over night, as it were, and two more are coming next year. The three operatic performances have increased to five, so if this town keeps on in the good work, it may in due course of time lay claim to being a musical city. To be sure, even with its new halls, it will be able to manage only about fifteen concerts a night this season, but next year, with the two additional halls, it can accommodate seventeen concerts per evening, and that will be a very fair showing.

The new Mozart Hall, on the Nollendorf Platz, is nearing completion, and this promises to be a fine place for orchestral concerts. In size it is between Beethoven Hall and the Philharmonie, having a seating capacity of 1,600. It will have its own orchestra, called the Mozart Orchestra, under the able leadership of Paul Prill. The first 'cellist will be Eugene Malmgren, the distinguished Russian virtuoso. This organization will give a series of big symphony concerts with eminent soloists, besides semi-weekly popular concerts, after the manner of the Philharmonic Orchestra. It will also accompany soloists, and be available for all

kinds of engagements calling for a symphony orchestra. There is room in Berlin for another first class orchestra. The Philharmonic has long since been unduly overworked, and it can no longer accept all the engagements offered it.

The largest concert hall in Berlin, the new hall at the Zoological Gardens, will seat 6,000 people, and is adapted to monster concerts, big oratorio performances, etc. It is said that Siegfried Ochs contemplates giving his series of oratorio performances there. The new Aeolian Hall, in the Bellevue Strasse, will be a beautiful recital auditorium of 600 seats. Blüthner Hall, in the new building of the Klindworth-Scharwenka Conservatory, which will be completed October 1, 1907, will seat 1,600 persons, and will be used both for recitals and orchestral concerts. The Klindworth-Scharwenka Hall, in the same building, will have a seating capacity of 700, and will be used principally for recitals, although the stage is to be fitted up for orchestra also.

When these new halls shall have been completed we will have concert auditoriums of all kinds and sizes. Let us take a brief survey of them. The smallest hall now in general use in Berlin for concert purposes is in the "Künstler Haus," in Bellevue Strasse. It accommodates about 200 persons. Next comes the hall of the Hotel de Rome, with a seating capacity of 320; then the Architekten-Haus with 400 seats, Bechstein Hall with 500, and the small hall of

the Royal High School, which is of the same size. Next comes the new Aeolian Hall, which seats 600 persons; the Klindworth-Scharwenka Hall, 700; the "Oberlicht," or the small hall of the Philharmonie, 800; Beethoven Hall, 1,000; hall of the "Deutscher Hof," 1,200; Singakademie, 1,280; large hall of the Royal High School, 1,500; Mozart Hall, 1,600; Blüthner Hall, 1,600; Philharmonie, 2,500, and the new hall at the Zoological Gardens, 6,000. This gives us seventeen halls, with a total seating capacity of 20,700. Berlin will surely not be happy until they are all filled every night. The critics especially will rejoice at the prospect of attending seventeen concerts nightly!

Naturally the increase of halls brings an increase of concert agents. Alexander Gross, the Hungarian impresario, formerly manager of the violinists, Franz von Vecsey and Mischa Elman, has started an agency in Berlin. As he has rented the Blüthner Hall, yet to be built, for a period of twenty-years, it looks as if he intended to stay.

But Berlin's musical growth does not end with concert halls alone. New operatic undertakings are also being started. Last fall witnessed the opening of the Comic Opera, which has been a signal success. "Hoffmann's Erzählungen" has had an extraordinary run there, having been given more than 200 times. Another new venture was the opening of a second summer opera at the Schiller Theater last June.

Now we have still another new opera, the Lortzing Opera, under the direction of Max Garrison, at what used to be the Belle Alliance Theater. This is a novel undertaking, inasmuch as it will be a Volks-Oper (opera for the people). The premiere last Saturday evening was quite auspicious, and it looks as if the thing would be a "go." Lortzing's "Zar und Zimmerman" was given with the following cast:

Peter I, Czar of Russia, passing as a joiner, under the assumed name of Peter Michaelow.....Theo. Georger
Peter Iwanow, a young Russian joiner.....Adalbert Lieban
Van Bett, Burgomaster of Zaardam.....Emil Greder
Marie, his Niece.....Johanna Martin
Admiral Lefort, Russian Ambassador.....Bruno Wolter
Lord Syndham, English Ambassador.....Theodor Hieder
Marquis of Chateaufort, French Ambassador.....Alexander Savine
Mrs. Brown, widow of master joiner.....Anna Helmet-Herder
Inhabitants of Zaardam, Dutch Officers, Soldiers, Joiners, Clerks, Sailors, etc.

A splendid performance was that of Emil Greder as Van Bett. He gave a vivid and very comic portrayal of the figure of the stupid old burgomaster. We made the acquaintance of an excellent soubrette in Johanna Martin, who sang the role of Marie. Adalbert Lieban, as Peter Iwanow, was also very good, especially in his acting. Theo. Georger, as the Czar, displayed an agreeable baritone voice, but it should be placed more in front, and his acting might be a bit freer. The other roles were in good hands, excepting that of the French Ambassador. Alexander Savine,

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who took this part, sang at very short notice, instead of the artist who was originally intended for the role, who was prevented from appearing by sudden indisposition. Of course, Savine could not do himself justice under the circumstances, but anyhow the stage is not the place for him, as he lacks the first essential—a perfect ear. Surprisingly good was the chorus, which is made up of fresh young voices, and which sang with great precision and verve. The orchestra, consisting of about forty musicians, needs to acquire greater purity of intonation in the strings, and a better ensemble as yet. But on the whole it did very creditable work under the baton of Arthur Bodanzky.

All in all, for an opening night, it was a satisfactory performance, and it is to be hoped that Director Garrison will be successful in his venture. There is room here for a good "Folk Opera" at popular prices, as that is a field hitherto not occupied. Max Garrison brings with him a large, practical stage experience. He was himself an operatic singer for a period of ten years. His last engagement was at the Vienna Royal Opera. He has an ample personnel, and will give nightly performances at the Lortzing Opera. Their repertory is, however, by no means limited to works by Lortzing, but will include all the more popular operas of Weber, Rossini, Verdi, Donizetti, Bizet, Thomas, Gounod, etc.

Vacation days are over, and the artists are returning and preparing for the season's work. I spent the greater part of the summer at Tegernsee, in the Upper Bavarian Mountains, bordering on the Tyrol. Here I did not expect to meet any one I knew, but I ran across some acquaintance nearly every day. One of the first was Horatio Parker, of New Haven, who with his family spent the summer at Tegernsee. His mornings were devoted to composition, and the rest of the day to long walks or bicycle tours. Felix Weingartner was there, too, and also Dr. and Mrs. Possart. Mrs. Possart is an American and a native of Dubuque. She is a very fine pianist, and will be heard in public in Berlin this season in a concert of her own, at which she will have the assistance of Carl Halir and Anton Hekking. It was while studying in Germany that she met Dr. Possart, son of the famous actor and former intendant of the Munich Royal Play House and Opera, Ernst v. Possart.

Richard Burnmeister has left Dresden, and taken up his permanent residence in Berlin. He will be heard here several times this winter. His first concert will occur on



OTTO RICHTER AND PEPITO ARRIOLA.

January 7, with the Philharmonic Orchestra, when he will play a Liszt program, consisting of his own arrangement of the "Mephisto" waltz, with orchestral accompaniment; the fifth rhapsody, also in an orchestral setting by himself; the A major concerto, and several soli. He will also give recitals here, and will appear as soloist at one of the concerts of the Waldemar Meyer Quartet. His Dresden pupils came to Berlin with him, and he will, as hitherto, give a part of his time to teaching.

Another new acquisition to the Klindworth-Scharwenka Conservatory is the wife of Alberto Jonás, Elsa v. Grave, who has been engaged as teacher of the "Oberklassen." Mme. v. Grave will give two piano recitals here this season.

Leopold Godowsky is still at Heringsdorf on the Baltic, where, with his entire family, he has occupied a villa since

June. He will return to Berlin next week. Godowsky is "booked solid" up to April, and he will have a tremendous season, the biggest he has had while in Europe—and he has had nothing but big ones.

Teresa Carreño made a trip through Italy during the summer, and for several weeks past she has been sojourning in the Tyrolean Mountains. Mme. Carreño was physically much run down in the spring, but a complete change and rest have fully restored her health. She, too, looks forward to a very busy season.

Maestro Lamperti, after taking a vacation of two months, has returned to Berlin and resumed his teaching. The renowned Italian singing master recuperated at Oberhof, in the Thuringian Forest, and at Berchtesgaden and Bad Gastein, in the Tyrol. He is enthusiastic over the

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invigorating air of Gastein, and, it would seem, with good reason, for he looks ten years younger.

The Klindworth-Scharwenka Conservatory has just engaged Maria Speet, the celebrated singing teacher, as head of the vocal department. This school has always had an exceptionally strong faculty for the instrumental and theoretical departments, and now Director Robitschek evidently intends to elevate the vocal department to the same high plane. He certainly has taken an important step in this direction in engaging such an authority as Mme. Speet. She is a wonderful teacher—a teacher who gets results, and that is the main thing.

Theodor Spiering, who spent the summer at Heppenheim, near Heidelberg, will concertize in Europe on a much larger scale this year than last. On October 8 he will give a concert at the Singakademie in this city. On the 11th he will make his London debut in a recital at the Aeolian Hall. On the 22d he will give his second concert in the same hall, and for the 27th he has a Manchester engagement, together with Leonard Borwick, the well known English pianist, and Carl Fuchs, cellist of the Brodsky Quartet. On October 31 Mr. Spiering will give his second violin recital here at the Singakademie. He will appear during the season as soloist at the Symphony concerts at Bielefeld with Traugott Ochs, at Lausanne with Alexis Birnbaum, at Leipzig, Munich, Göteborg (Sweden) with Hammer, and at Cologne with Steinbach. Mr. Spiering has strong inclinations in the direction of orchestral leading, and on December 17 he will make his debut in this country as a conductor in a concert at Munich, given with the famous Kaim Orchestra. He will also conduct one of the "Popular" concerts of the same orchestra. Mr. and Mrs. Spiering made a Rhine tour during the summer, and at Cologne they were the guests of Dr. and Mrs. Otto Neitzel. At Darmstadt, where they spent a few days, they were the guests of Dr. Olbrich, the distinguished designer and architect.

Last Wednesday the soloist of the Berlin Philharmonic Orchestra concert at Scheveningen was Pepito Arriola, the nine year old Spanish musical wonder—"the second Mozart" as he has often been called. Little Pepito is indeed a wonder. At Scheveningen, as everywhere, he created a furore. The large Kursaal of the fashionable Dutch watering place was packed full, for Pepito's fame had preceded

him, and the audience went into raptures over his playing. He was recalled a dozen times. His selection was the Beethoven C minor concerto. The child was accompanied to Scheveningen by his mother, and his teacher, Alberto Jonás.

This greatest of all musical prodigies of our times was discovered in Madrid by Arthur Nikisch a few years ago, when the great conductor was on a tour of Spain with the Philharmonic Orchestra. Nikisch brought him to Leipzig, a stipend having been secured from the Spanish Court, and there the child studied for several years under his personal supervision. A year ago he was brought to Berlin; here he studied first with Martin Krause, then with Mayer-Mahr, and after Alberto Jonás' great success at his concerts here last March the child insisted upon studying with his countryman. Since then he has worked hard with Jonás, making extraordinary progress. Pepito has been engaged as soloist of one of the "Elite" Concerts to be given here this season, and he will also play with orchestra in Dresden. The accompanying photograph shows us the eminent Berlin sculptor, Otto Richter, at work upon a bust of Pepito. The abnormal development of the skull is clearly shown in the bust.

Madeleine Walther, the brilliant young French coloratura singer, pupil of Etelka Gerster, will sail for America next week. She will settle permanently in New York as a singing teacher. As will be remembered, Mlle. Walther taught last year at the Loeb Institute, as preparatory teacher for Mme. Gerster. I recently heard the young lady sing, and found her to be the possessor of a bright, sympathetic voice, a pleasing style, and a remarkable technique. Her trills, runs, and especially her staccati, were astonishing. Mlle. Walther is a native of Havre. She came to Berlin, and took a long course with Mme. Gerster, after which she concertized in Germany, France and Belgium, meeting everywhere with success. Being, however, more interested in teaching than in public singing, she has decided to make a specialty of instructing. She will also do some concert work in America.

Rudolph Ganz will be heard four times in Berlin this season. He will give a concert at Beethoven Hall with the Philharmonic Orchestra on October 6, when he will play the Liszt concerto in E flat major; concerto in B minor by Emil Paur (a "first time" rendition, under the direction of the composer), and the Liszt concerto in A

major. On October 18 he will be heard in compositions by Brahms, Chopin, Grieg, Alkan, Ravel, Debussy and Liszt in a recital at Bechstein Hall. On November 2 he will give a second orchestral concert in Beethoven Hall, when his program will comprise the Tchaikowsky concerto in B minor, Vincent d'Indy's "Symphonie Monagnarde" (the composer himself conducting), and the concerto in D minor by Brahms. Aside from these three concerts of his own, he will appear as soloist at one of Busoni's orchestral concerts on November 8, devoted to new and little known older compositions. At this concert he will give the first performance of two dances for piano and string orchestra by Debussy, and the C minor Beethoven concerto, with a cadenza by Alkan in the first movement.

Willy Burmester made a summer trip through Italy and the Tyrol. He has rented a villa at Wannsee, near Berlin, and will stay there the entire winter; that is, his family will, for he himself will be en voyage most of the time. He is booked for a large number of engagements.

Georg Fergusson, after attending all six performances of the Bayreuth Festival, from July 22 to 28, went to Vikingness, on the Hardanger Fjord, Norway, where he spent the month of August, taking a complete rest. He is most enthusiastic over the majestic beauty of the Norwegian fjords and the bracing air, and he even contemplates conducting a summer school of singing there next year. Mr. Fergusson returned to Berlin on September 1 and has resumed his teaching. He will be heard here this season in two recitals, one on October 16, and the other in February.

Two new Hungarian rhapsodies for violin and piano by Arthur Hartmann have recently been published by Otto Junne, of Leipzig. One of them is entitled "Szomozusag" (which means tristesse, or sadness). This is dedicated to Fritz Kreisler, who will play it here this winter. The other one, called "Szall á Madar," is dedicated to Tivador Nachez, who will play it in London. Although brought up in America, having been taken thither when but two years old, Hartmann's Hungarian blood is strongly in evidence, both in his playing and in his compositions. These two rhapsodies catch to perfection the true Hungarian spirit—the morbidity, the melancholy, and the fiery temperament of the Magyar. They sound like improvisations of gypsy musicians. Hartmann will play them, or one of them at

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least, on his approaching American tour. He has been preparing himself for this tour all the summer, and is in splendid trim. His repertory will be very large, including twelve big concertos, and a sheer limitless number of other works. The brilliant young violinist will, no doubt, have a big success.

Anton Hekking, on his forthcoming American tour, will introduce to the American public some new 'cello compositions. The great virtuoso is playing better than ever, and the some forty or more societies that have already engaged him in the States are to be congratulated on securing the king of 'cellists.

A pupil of Hekking, the young San Francisco 'cellist, Albert Rosenthal, has accepted an engagement for the winter as 'cellist of the Danzig Quartet and as teacher at the Danzig Conservatory. He will also frequently be heard as soloist in that quaint old town, and in neighboring cities. He will give a recital here in Beethoven Hall on October 1, playing the d'Albert's concerto, the Böllmann "Variations," and numerous smaller pieces. Young Rosenthal cannot find adjectives enough in his vocabulary to express his admiration for his latest teacher, Anton Hekking. The young American has been in Europe twelve years, studying the greater part of the time with Hugo Becker and David Popper. For the past year, however, he has studied with Hekking, and declares that he has learned more with him in this one year than in all the others combined. He says that Hekking was the first master to open his eyes as to how the 'cello should be studied.

It seems that Felix Weingartner will conduct the Symphony concerts of the Royal Orchestra during the coming season, after all. At least he is announced by the management, and the dates are fixed for October 18, November 9 and 23, December 7 and 21, January 10, February 15, March 9, 22 and 30. It will be remembered that he requested Intendant von Hülsen to release him from his contract, which is in force till 1913, but the request was refused. If Weingartner really wishes to avoid conducting in Berlin, all he can do is to put himself on the sick list before each concert.

George Hamlin, the well known American tenor, has arrived in Berlin. He landed at Genoa on August 8 and came up through Northern Italy, visiting Milan, Venice, etc. Then he stopped one day at Innsbruck, and on to Munich, where he will sing on October 31. Mr. Hamlin

attended the last two performances of "Tristan" and "Parsifal" at the Bayreuth Festival. From there he had a trip through the Black Forest, and so on back to Berlin. He will sing here on October 24, and also with the Dutch Trio on December 9. On November 23 he sings in The Hague, and during the same month at Baden-Baden. He also anticipates concerts in Dresden and Leipsic. During his stay here Mr. Hamlin will devote some of his time to teaching.

Gustav Mahler has accepted an invitation, received from the Concert Direction Emil Gutmann, to conduct his sixth symphony with the famous Kaim Orchestra at the concert in aid of the Austro-Hungarian Society, which will take place in Munich at the beginning of November.

The Kaim Orchestra, of Munich, will make a tour of Austria next spring, under the leadership of George Schaevoigt. Concerts will be given at Prague, Budapest, Salzburg, Vienna, Graz, Pilsen, Teplitz, Reichenberg, Brünn, Pressburg, Trieste, Laibach, Linz, Marburg, Klagenfurt, Raab and Oedenburg.

Walter Meyrowitz, the young Polish composer, who has been summering in Wales, will give a concert of new compositions with the Mozart Orchestra in Mozart Hall, on December 5. Among other things, the program will contain a piano concerto by Walter Dorfmueller, a young composer, of Baden-Baden. Also a choral work called "Requiem und Gesang der Verklärten," for contralto solo, double quartet, mixed chorus, and orchestra, by Meyrowitz himself. Some other novelties not yet announced will be heard at the same concert.

Moritz Meyer-Mahr spent his vacation at a quiet summer resort on the Belgian coast, near Ostend. He will be heard here in recital early in the fall, and is booked for twenty engagements outside of Berlin.

A pupil of Meyer-Mahr, Grace Lunt, of Boston, who has studied with him privately here for two seasons, has returned to America, and will teach piano in her native city.

Mr. and Mrs. Wilhelm Eylau's book, entitled "The Profession of Music Teaching," is to be brought out on October 1 by the Leipsic art publisher, Voigtländer. The book has been very highly praised by several noted critics in Germany, and will, no doubt, have a large sale.

Xaver Scharwenka spent his vacation at Tarasp, in

Switzerland. He finds high mountain air necessary every summer for his nerves. His brother Philip was at a quiet country place near Prague, Bohemia, during July and August, where he sketched several new compositions.

Director Robitschek, of the Klindworth-Scharwenka Conservatory, recuperated in Norway, and on the Island of Bornholm, off the coast of Sweden.

ARTHUR M. ABELL.

Muck's Berlin Farewell.

Dr. Muck, the new conductor of the Boston Symphony Orchestra, will reach this country early in October. Preparations are making in Berlin to give him a great farewell, for few conductors have enjoyed the favor of that city so much as he. Dr. Muck will be accompanied on his visit to America by his wife, who is a most distinguished literary woman. He himself speaks little or no English, but his wife is an admirable English scholar.

Mrs. de Moss Back From Abroad.

Mary Hissem de Moss, the soprano, has returned from Europe. Her manager, Loudon G. Charlton, has announced that Mrs. De Moss will make several orchestral appearances this winter in addition to her recital and concert engagements.

The Goodriches at Work.

A. J. Goodrich and Mrs. Goodrich have returned to New York from their summer home at Lake George, New York. Both have taken up their teaching for the autumn at Carvel Court. Later on they will give a number of musicales.

A New Instrument.

Mr. Gableigh (at the seashore hotel)—Mr. Strings, the musician, while out on the rocks last evening slipped and broke his clavicle.

Mrs. Nuritch—Oh, dear, isn't that too bad! I so wanted to hear him play on it.

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In other words, shall we send young minds at once into a beautiful garden in full bloom, there to revel in color, perfume, quality, suggestion; to pluck, arrange in bouquets, retain or cast aside on impulse, the sweet unknown blossoms? Or, shall they, while yet in the house, commence to acquire knowledge of flowers, their structure, species, laws of propagation and growth, of terms, usages, possibilities, thus awakening love and reverence for them, and also the hope and expectation of glorious fulfillment later on?

In which of these ways are people better prepared to enjoy, to profit by, and to convey to others the values of the floral kingdom, or of the music world? Which is the most salutary habit for the mind to form?

At first view, this question would seem to settle itself rationally. Strange as it may seem (to those who have considered it), right here is a source of very serious and very vigorous discussion among members of the training or normal fraternities in school music education.

The contention on the one hand is, that by dwelling upon the technical, or as they call it, "mechanical," elements in music, the mind is in a sense dried up, deadened, bereft of enthusiasm, inspiration and vitality. It is urged that the deadly scale, the devitalizing memorizing had at one time almost succeeded in killing school music altogether. It is urged that the pupil mind, especially the American pupil mind of today, rebels to such an extent against effort,

against acquisition of facts and fundamentals, that it must be amused and entertained in order to be taught.

On the other hand, it is urged that abundant impression, inspiration, enthusiasm, can at any time and immediately be produced among school children, even by one stirring song or two, the school musicians should be the last to cater to and encourage the dislike of effort by children, which has been, alas! but too sadly fostered in our nation already. It is also strongly urged that both pupils and teachers become so carried away by the mere sensuous pleasures of song, and by the inevitable expository features, that neither care to revert later to detailed facts or essential informations. Thus are thrown upon the music field yet another generation of superficial, inefficient, unequipped music dabbles, lores, as producers or reproducers, and almost useless through lack of that knowledge which, in all lines, is power.

Before going any further, let the prayer be fervently uttered that any course of procedure which threatens to continue or to increase the disaster of our past outside musical education, be stopped at the outset by law, reason, fire, flood, cyclone, earthquake, any capable scourge that can well be directed toward it. The whole American music field, at home and abroad, is strewn with debris of the illogical, uneducative, unscholarly process of emphasizing with students the advanced top dressing expository and impression stirring blossom of the art of music, at the expense of the structural, the scholarly and scientific features.

This highly anti-educational process has been inevitable upon conditions, by which music teachers were dependent upon payment from pupils as means of subsistence. There indeed the rebelliousness of American pupils' minds against mental effort, and the acquisition of unshowy facts and fundamentals, compelled that they be amused, entertained, catered to. Teachers' rent, meat, and milk bills demanded it. Public school music teachers have no such excuse. The State sustains them above the necessity of any such anti-educational measures.

It is not at all certain that the adherents of sensational

impression and emotion-stir among our educators intend any such disaster as this for our public school music. It is, indeed, very uncertain that under the educational supervision and discussion in our schools, any such disaster in the full ever could overcome the music there. But, a word to the wise is sufficient. Let the warning with a capital "W," be sounded by all friends of music art, before any such misfortune become even possible.

It is true that in the endeavor to get away from mere rote singing, its empty or harmful results, and its waste of opportunity, progressive school music people felt impelled to change and correct those conditions. Disgusted, too, with the ignorance and inefficiency of our music people in general, it is not strange if the pendulum were sent too far the other way. Educational faculties sharpened by normal training in other directions, and seeing the hopefulness of looking for fundamental education elsewhere than in the public school, inaugurated efforts, which possibly, in the hands of inexperienced teachers, were made "dry" and "mechanical." There, however, was but an abuse of a correct impulse. What teacher dare banish from language-study, penmanship, spelling, pronunciation, grammar, rhetoric, etc., lest such things may interfere with the flights of fancy of literature?

Without accentuating partisanship, let it be remarked in general that a horse before whose nose a cob of corn is held is much more sure of a speedy reaching of the barn than is the one who is first heartily fed, in the expectation of getting him later on to go where the corn is stored.

Piqued curiosity is one of the strongest of educational measures. To give each day a portion that shall tomorrow be welded to an advanced portion, and on the third day one that shall be merged with the previous two, constantly augmenting the store while keeping the advance material fresh and new, this is the royal road to all acquisition. There is no subject so difficult, so abstract, so uncongenial, that may not be taught that way. It is inevitable, infallible.

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companion, plot or sentiment, are given at once entire operas, cycles, arias and songs, to keep singing at until the paper is ragged and yellow, tattered and battered with use.

The hopeful side of this whole matter is that the most intelligent and logical leaders on both sides of the debate assent to the "middle ground." Wise pleasures for the future are building for the skillful union of the two courses. They say: "Songs always and from the first, but information systematically and thoroughly culled from every song." Or, on the other hand: "Information always and from the start, but interspersed with song as illustration, and only as illustration, of the structural points made." One analytical at its best, the other synthetical, likewise at its best.

Danger lies in the short sighted urgency of certain followers, who, unable to see the matter in its big unity, and perhaps none too well equipped as yet, seek each to completely snuff the other out. Instead of assenting on the one hand, "Why, certainly, and of course, the most thorough knowledge is included, and insisted upon," they toss the head, throw up the eyes and utter, "Deadly! Awful! Out upon notation, scale, and the rest of it!" The others with equal emphasis and conviction mutter, "Impossible! Idiotic! No one ever did anything but waste time with mere song singing!"

The French have a saying, "Technic without inspiration remains pedagogy. Inspiration without technic leads to fatuity and failure."

These same leaders in art culture, by the way, insist that such culture shall be intellectual. This is one reason why they are "leaders." They establish with their republican constitution a free educational system. And they have based the working of that system upon the most complete synthetic process. Beginning with the fundamental elements, they compel (by the most rigid jury examination) the acquisition and retention, of every successive step, up

to the borders of the creative land. There they resign the student, equipped with means, to his inspiration, his character, his experience, and his Creator.

FANNIE EDGAR THOMAS.

Sousa Concert at the Hippodrome October 14.

Sousa and his band give their first fall New York concert in the Hippodrome, Sunday evening, October 14, with program as follows:

Overture, Stradella Flotow
Cornet Solo, Alice, Where Art Thou? Ascher
Herbert L. Clarke.
Ballet Suite, Yedda Metra
Aria for Soprano, Queen of Sheba Gounod
Ada Chambers.
Excerpts from The Free Lance Sousa
Humorous Paraphrase, "Tearin' o' the Green" Douglas
Idyl, Baby's Sweetheart Corti
March, Hail to the Spirit of Liberty Sousa
Violin Solo, Andante and Moto Perpetuum Ries
Jeannette Powers.
Bourée and Gigue, Much Ado About Nothing Edward German

The Sousa Band completed on Labor Day a most successful series of concerts, covering twenty-three days, at Willow Grove Park, 13 miles north of Philadelphia. From September 17 to 22 the organization was at the Exposition, Pittsburg, its tenth successive season there; traveling westward one week through the State of Ohio, then follows one full week of concerts at the new State Armory, Springfield, Ill., October 1 to 6; then going eastward again through the States of Illinois and Indiana, Ohio and New York. Sousa goes to the Food Fair at Boston for two weeks, October 15 to 27. During the winter months Mr. Sousa expects to give his time to the writing of a new comic opera already contracted for, also probably to the composition of a new novel. On Easter Monday next his "Free Lance" will have its London première, and Mr. Sousa has planned to be present in person.

It may be interesting to know that in the fourteen years of the Sousa Band existence it has made twenty-eight semi-annual tours through the United States, has four times visited Europe, giving a total of 7,140 concerts in 888 different cities, covering 292,468 miles of travel and expending more than \$2,000,000 in musicians' salaries alone.

William Nelson Burritt Artist Pupils.

The usual handsome engraved cards announce the opening, or, rather, continuation, of Mr. Burritt's studio work, Carnegie Hall, for he has been far too busy to stop the past summer. Some earnest students who studied with him were Virginia Lloyd, a fine contralto, from the South, and who had previously studied two years in Berlin; Byrd Hubbard, of Cairo, Ill., who has a beautiful soprano voice; Lillian Helms, whose voice is of lovely quality, united with charming personality and musicianship, and who teaches at the Lincoln, Neb., Conservatory, and William B. Thompson, tenor, of Sioux Falls, S. Dak., who is very successful there. All these have coached in songs, etc., with Burritt, who in the short space of one year has achieved marked success in New York. He has already booked pupils from the West and South, as well as the nearer vicinity. Misses Church, Waldo and Wenk have returned and resumed, having sung in concerts and musicals during the summer. Mondays and Thursdays Mr. Burritt is at the Institute of Musical Art.

Laura E. Morrill Will Resume Musicales.

Laura E. Morrill, the vocal teacher, has returned from the Berkshire Hills, where she conducted a class during the summer. Mrs. Morrill and her pupils were pleasantly located on a farm between Lenox and Stockbridge. Old and new pupils awaited Mrs. Morrill at the Chelsea, and this week the work of this successful teacher was resumed. Mrs. Morrill announces that she will give her usual series of musicales, at which she will introduce the most interesting singers now studying with her.

David Baxter to Open Tour Next Month.

David Baxter, the Scottish basso cantante, will return to this country after two years' absence early next month. Mr. Baxter's tour opens at Evans City, Pa., October 8, and following that he will sing at Newark, Ohio, October 15; Coshocton, Ohio, October 16; Athens, Ohio, October 18; McDonald, Pa., October 22; Tarentum, Pa., October 23; Homewood, Pa., October 24; Pittsburg, Pa., October 26, and Wellsburg, West Va., October 29.

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MUSIC IN MAINE.

PORTLAND, Me., September 19, 1906.

As a summer playground, Maine has attracted all sorts and conditions of men, and many of these are now returning to their homes. Professional men and women find Maine an excellent place to work throughout the summer. Willis E. Bacheller, the tenor, has a camp at Wilton Lake, where he conducts a vocal school with excellent boarding accommodations.

Mme. Ratcliffe-Caperton, of Philadelphia, teaches throughout the summer in the vicinity of Portland.

Frederic Mariner, the technic specialist in piano instruction, conducted a summer school with great success at Bangor during June and July.

Moritz Hauptmann Emery, former director of the Emma Willard Conservatory of Music at Troy, N. Y., has a camp at Eddington Lake. Mr. Emery has accepted a position in Nova Scotia. He has departed for his new post.

Lillian Chandler, a violinist from Boston, spends her summer at Peak's Island near Portland, in teaching, and at the same time preparing for her winter season of concerts.

Maurice C. Rumsey, of New York, combines business with pleasure at Bar Harbor. Mr. Rumsey is the conductor of the local Festival Chorus, and one of the concerts this summer included a performance of "Elijah."

The manager of Lhévinne will bring the great Russian pianist to Portland for a recital this season.

William R. Chapman, a leader in the musical advancement of Maine, will open the annual festival at Bangor,

October 4. Mme. Schumann-Heink and Edward P. Johnson are among the artists engaged.

Another course of Ellis concerts is assured. The first will take place November 21.

Hermann Kotzchmar, the dean of Maine music teachers, played some of the nuptial music at the recent marriage of his daughter.

Subscriptions and news items may be sent to the Frederic Mariner studios, 148 Spring street, Portland.

Whitney Tew in Boston.

Whitney Tew, the basso from London, is at present in Boston. The singer will remain in this country some time, as he has bookings in oratorio and recital-lectures. Mr. Tew has been especially engaged for several performances of "The Messiah," and also for a number of club concerts. The topic of one of Mr. Tew's lectures will be certain to appeal to many who are studying the art of vocal music in all its phases—"Causes Ascribed to Vocal Decadence and Its Technical Side." The song illustrations for this lecture are chosen from the old Italian masters, from the classic German lieder, from modern composers, like Richard Strauss and Saint-Saëns, and composers of popular English songs.

Elfert-Florio Resumes Teaching.

M. Elfert-Florio, the renowned tenor and vocal instructor, who has enjoyed a very successful summer at the different resorts along the Jersey Coast, has resumed teaching at his New York studio, 168 West Forty-eighth street. Of Mr. Florio's summer concerts, the last one at Asbury Park with Pryor's Band deserves especial mention. On that occasion M. Florio was enthusiastically received and heartily encored.

Louise Ormsby to Open Her Season at Worcester.

Louise Ormsby will open her season at the Worcester Festival, to be held October 4, 5 and 6. She will sing the first date in the performance of Verdi's "Requiem." The pure quality of Miss Ormsby's voice is admirably suited to the soprano part of this wonderful Mass. Last spring, on a special tour, the young soprano won the heartiest commendations from critics, audiences, and from musical directors under whose conducting productions of the work were given. Miss Ormsby spent the summer out in Idaho and Omaha, her old home. She came back to New York in time to arrange with her managers, Haensel & Jones, for her appearance at several concerts in the beginning of the autumn.

Lampaix Going to Alabama.

Léon Lampaix, the pianist, of Liège, Belgium, sailed for America September 8 on the Vaterland. He will go to Tuskegee, Ala., where he has accepted the position of director of the music school connected with the Alabama Conference Seminary. Mr. Lampaix's success as a pianist is assured. He has a large repertory at his command, and will be available for recitals throughout the year with musical clubs and other societies.

Cottlow Ends Holiday at Narragansett.

Augusta Cottlow has ended her holiday at Narragansett Pier, and accompanied by her mother, Mrs. Morris Cottlow, has returned to New York. The pianist is in fine health and spirits, and is looking forward with eager interest to her opening recital at Mendelssohn Hall, November 1.

The Carlsruhe Opera opened September 2, with a performance of "Freischütz."

Rubinstein's "The Demon" will be produced at Frankfurt this season.

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FRANKO'S ST. LOUIS SUCCESS.

Nahan Franko's six weeks at the Tyrolean Alps establishment came to an end on Saturday, September 22, and was one long series of successes for that popular leader. He took St. Louis completely by storm, and his every appearance there was in the nature of an ovation. The press caught the enthusiasm of the public and lavished such praise on Franko as no other conductor has ever received there. On Sunday, September 23, a testimonial benefit concert was arranged at the Odeon by the leader's hundreds of admirers among the prominent people of St. Louis, and throngs crowded the large hall to the doors and overflowed into the corridors and along the stairways. Franko's personal triumph was sensational, and he was all but lifted from the stage and carried about by the wildly enthusiastic mob of listeners.

On September 20 the Growlers, a leading Bohemian club of St. Louis, gave a reception to Franko, at which that gentleman prepared the spaghetti, in the cooking of which he has attained almost as much fame as for his music. The occasion gave birth to the following poem by Tubman K. Hedrick:

"When music, heavenly maid, was young—
Her stunts, perforce, were mainly sung,
But Phoebus made the stringed lyre,
To supplement the vocal choir.
Great Pan in varied reeds did find
How to get music from the wind,
And Mars devised the warlike drum
Which up to date's been "going some."

Thus was the "orchestra" create,
Improved, of course, brought up to date.
'Till harmony with counterpoint
Helped melody, in effort joint.
But still no principle quite new
In music brought the years to view,
'Till Franko came—shout gratitude!
To make a symphony of food.

Behold! the melo-luncheon spread.
Fall to, nor peptic discord dread,
For if your innards are in tune
From "nightmare" you will be immune.
At any rate, no hoofs shall jar
Your pillow—the night-motor-car
Has quite displaced the nightmare broncho
In dreams produced by Master Franko.

Witherspoon Has Five Engagements in Chicago.

The versatile art of Herbert Witherspoon has won for the singer great popularity in Chicago. Mr. Witherspoon is engaged to sing five times in that city this coming season. He will be the soloist at the pair of Theodore Thomas Orchestra concerts, March 1 and 2, and in April at the spring concert of the Chicago Apollo Club. In December Mr. Witherspoon will sing with the Madrigal and Mendelssohn clubs, of Chicago, and F. Wight Neumann

has him booked for a recital in the Chicago Music Hall. This will be Mr. Witherspoon's third recital in the progressive metropolis on Lake Michigan.

Catherine Sherwood Heard in Rome.

Rome, Italy, September 19, 1906.

Catherine Sherwood, the young American soprano, who was introduced to a Roman audience at a recital given at the home of one of the best known of the American artists residing in Rome, fully realized the high expectations of those who had already heard her in America. Miss Sherwood, accompanied by the court pianist, Gulli, sang artistically a group of Schumann's songs, and the singer especially pleased with her brilliant rendition of the aria, "Una voce poco fa," from "The Barber of Seville." The beautiful quality of her voice was shown to the best advantage in a group of Italian folk songs, including "Caro mio ben." Miss Sherwood's enunciation of the Italian was without a trace of the accent usually so marked in Americans. The young singer, who had previously had the benefit of extensive operatic as well as concert experience in America, shows the results of excellent and thorough training, combined with the natural endowment of a musical temperament.

While in Rome Miss Sherwood has been perfecting her studies with the celebrated Clara Bretschneider, a pupil of Garcia, and one of the exponents of his method.

William Bauer in Nova Scotia.

William Bauer, the pianist, who toured with the Leonora Jackson Concert Company, has gone to Halifax, Nova Scotia, where he has accepted the position as principal of the piano department in the Weil School of Music. Besides teaching and directing the students in piano, Mr. Bauer will play in concert. An indication of his success in that line is shown by the following paragraphs from two of the Halifax papers:

The program opened with Mr. Bauer at the piano. He demonstrated that he is a worthy successor to the good pianists who have favored Halifax, and who have taught us to appreciate what is best in this class of music. His execution was clean cut, his whole performance most creditable, and his accompaniments well played.—Halifax Herald, September 19, 1906.

In his first number, prelude and fugue (Bach-Liszt), William Bauer stamped himself a master of his instrument. In lighter vein were his "Etincelles" and "Cracovienne Fantastique." His "Rhapsodie Hongroise" formed a fitting close to a program of real merit.—Morning Chronicle, Halifax, N. S., September 19, 1906.

Gamble Preparing His Repertory.

Ernest Gamble, the basso, is coaching his next season's repertory with Isidore Luckstone. Mr. Gamble spends his vacations always in study, either here or in Europe, and it is thus he keeps up the standard of his work, notwithstanding his long and arduous seasons of travel. The Gamble Concert Party appear with the Wanamaker Choir in Philadelphia in October, also in Wilkesbarre.

GABRILOWITSCH COMING FOR**THIRD TOUR OF AMERICA.**

Ossip Gabrilowitsch, the scholarly and brilliant Russian pianist, soon will undertake his third tour through the United States, using the Mason & Hamlin piano. His second tour was made three years ago from ocean to ocean, when he achieved a succession of triumphs. He appeared in many recitals and played in connection with the principal symphony orchestras of this country. His success was extraordinary. His poetic, virile and refined playing was a revelation to audiences, and the music critics vied with one another in extolling his powers.

Gabrilowitsch comes of a distinguished Russian family. A thoroughly educated man, his versatility is exceptional. He is not only one of the elect among pianists, but is also a composer of merit and an orchestral conductor of distinction. He is a skillful painter, his portrait of the late Anton Rubinstein having gained the unqualified praise of critics throughout Russia. Like most educated Russians, Gabrilowitsch is a fine linguist. One of his latest compositions for the piano, "Theme and Variations," discloses creative genius as well as profound musicianship. The pianist will play this composition in some of his recitals on his forthcoming tour.

Gabrilowitsch's father is one of the foremost lawyers of Russia, while one of his brothers enjoys a high reputation as a violoncellist.

There is about Gabrilowitsch's playing a certain charm which never fails to fascinate, an intellectual grandeur which is irresistible. Since the Russian was here three seasons ago his horizons have widened and his powers have matured. He is now the finished artist. As brilliant as were his successes on his two former tours, it is certain they will be eclipsed by those of his forthcoming tournee.

Hollman's Art and Personality.

Readers of THE MUSICAL COURIER are aware that Joseph Hollman, the famous Dutch 'cellist, is to return to this country this autumn to make another tour under the management of Henry Wolfsohn. The artist is expected to arrive in New York in November, and, as already stated in these columns, Mr. Hollman will play under the auspices of clubs and societies, and at many concerts throughout the winter. Hollman is one of the greatest virtuosos heard in this generation, and he has also composed a number of works that 'cellists are putting into their lists. Personally, Mr. Hollman is one of the most generous, simple and delightful of men. He is beloved by his friends, and the general public can hardly fail to feel the kindly nature and the optimistic spirit that dominates Hollman's art and his treatment of his fellowmen.

Carrie Bridewell in America This Winter.

Carrie Bridewell, the contralto, formerly of the Metropolitan Opera House, and more recently of the Royal Opera Houses of Vienna, Dresden and Berlin, will be available for concerts in America this winter. The critics of Germany and Austria united in writing most favorably about Miss Bridewell's beautiful voice and stage presence.

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THE season is coming on apace. Just six weeks from today, on November 7, Rosenthal will make his New York reëntree in an orchestral concert at Carnegie Hall. Nothing much matters until then, unless it be Schumann-Heink's only New York recital at the same hall on October 20. After those two magnitudinous events will come the deluge of concerts.

At his opening appearances with the Boston Symphony Orchestra (in Boston) on October 12 and 13, Dr. Carl Muck will lead Beethoven's fifth symphony and Wagner's "Siegfried Idyll," "Faust Overture" and "Meistersinger" prelude. The Boston Transcript announces that the season tickets for the symphony series there are to be \$18 and \$10, instead of \$12 and \$7.50 as before. The concerts probably will be that much better.

FOLLOWING its annual custom for many years past, THE MUSICAL COURIER will have special representatives at the Worcester and Maine musical festivals this autumn. THE MUSICAL COURIER was represented by special correspondents during the spring and summer season just past at the meeting of the Allgemeiner Deutscher Musikverein in Essen, at the Mozart Festival in Salzburg, the Wagner Festival in Bayreuth, the "Parsifal" performances in Amsterdam, the "Salome" premières in Dresden, Leipzig and Prague, the Beethoven Festival in Paris, and the Mozart-Wagner Festival at Munich.

THE Philadelphia Orchestra, under Fritz Scheel, will open its season October 19-20, 1906, and give twenty concerts and twenty public rehearsals, an increase of four performances over last season. This move is made in response to a widespread public demand in the Quaker City, and speaks volumes for the popularity of Scheel and his splendid players. The soloists of the orchestra will be Rosenthal (four appearances), Gadski (four appearances), Schumann-Heink (four appearances), Arthur Hartmann, Camille Saint-Saëns, Lhévinne, Bloomfield-Zeissler, Petschnikoff, Harold Randolph, Thaddeus Rich, Harold Nason, Vladimir Dubinsky, and others to be announced later.

RICHARD STRAUSS is at work on a new opera called "Elektra," based on the poem of the same name by Hugo von Hoffmannsthal. In the original tragedy by Sophocles—one of the finest he ever wrote—Elektra is the daughter of Agamemnon, King of Argos. She incited her brother Orestes to avenge his father's death by assassinating their mother, Clytemnestra. Her adventures and misfortunes form a wealth of dramatic material which should offer a fruitful field to Strauss' torrential genius. In view of the success of "Salome," a dozen European managers were trying to negotiate for the première of "Elektra" twenty-four hours after the first announcement that Strauss had chosen the subject for his new work.

THE New York Sun prints a long and laudatory notice about a book on singing written by its music critic. It seems to us that it would have been better if the book had been written by the New York Sun and the critic had written the—no, we mean, if the notice had been written by some one else and the critic—no, we don't mean that either; what we wish to say is that it would have been better if some one else had written the book, and the critic—whoo! that won't do either. Let's see—now we have it. It would have been better if the critic had not written both the book and—that is, if neither the book nor the notice had been written—or rather—well, it's a hard thing anyway to make some folks see themselves as other see them. There, now, we've got it right.

THE cornerstone for the Verdi monument was laid last Thursday afternoon at Sherman Square, with important and brilliant ceremonies. The day was also the anniversary of the entrance of Garibaldi into Rome, and thousands of Italians from neighboring cities were in New York to help in the dual celebration. A parade headed the trucks carrying the sections of the statue, and when Sherman Square was reached there were speeches by Count Annibale Raybaudi Massiglia, the Italian Consul-General, Frank de Caro, and Carlo Barsotti, and 300 children sang "My Country 'Tis of Thee," to the new air written by Giacomo Quintano. The many bands played popular selections from the Verdi operas, and the huge crowd cheered lustily as the cornerstone was swung into place. The monument proper will be unveiled on October 12, when the editor-in-chief of THE MUSICAL COURIER has been invited to make an address. This is the third monument which the Italians have presented to the city of New York, the other two being Columbus, at the Fifty-ninth Street Circle, and Garibaldi, in Washington Square.

MILAN AND ITALIAN AFFAIRS.

MILAN, ITALY. September 6, 1906.

In another column will be found some reports on current events here by our correspondent in Milan, where I spent a few days. In connection with the letter, it seems that a few words on certain matters pertaining to the present relations between Milan and the New York opera houses might not fall amiss.

The Metropolitan Opera House Company has engaged a chorus of about eighty singers, through Milan agencies, to go to New York as the individual please, taking them from all available Italian sources. They consist of the usual chorus material, and are therefore thoroughly adapted to sing in the repertoires of the Italian opera houses. How this chorus is to sing in the German and French operas that are proposed for the approaching season at the Metropolitan will probably be unquestioned, for no one seriously cares about the enunciation of the chorus at that opera house which has always been distinguished for exhibiting that unique play of a polyglot chorus whenever it had a chance to sing outside of strictly Italian opera. I have been present at the Metropolitan at a "Lohengrin" performance—merely one of a large number of similar operatic seances—when, in the first act, the Herald sang in North German, the Elsa in South German, Lohengrin in Austrian-German, Telramund in patois Italian, Ortrud in Italian when she sang with Telramund, otherwise German, and the chorus in Italian, except those members of the chorus who were used in the German operas generally, and they sang in German; some of the chorus sang in French. It would have been very difficult to distinguish the languages had it not been for the hesitation of the various lingual divisions in attacking. The lack of unanimity disclosed the polyglot construction. However, after the next morning, when it appeared that the daily press had called no attention to the absurdity, it was considered a decidedly proper innovation, and so it went forward as a legitimate operatic feature. There is no reason why the Metropolitan Opera should change its methods, for they are unusually attractive from a box office viewpoint, and hence the engagement of an Italian opera chorus which might be called on to participate in, say a "Meistersinger" German performance, may be looked upon as a gratifying evidence of the continuation of the polyglot plan. The rank absurdity of it, the insult to art itself, the illustration it offers that anything will go in America—all these points can be comfortably dispensed with; in fact, they are non-essentials.

However, it may be possible that the Musical Union has been investigating this importation of a chorus, and that this may finally bring a judicial test as to what really the application of the Alien Contract Labor Law is to musicians entering America. The merits of the law are not under discussion, for that would be a useless loss of time; the question is: What does the law mean or signify, and how does it operate on these imported opera employees? The Musical Union of New York is a member of the Federation of Labor, and is registered as a labor union, and such is also the new Chorus Union. If these musicians of New York are self-pronounced laborers, are the imported orchestra musicians and individual chorus singers artists, or are they also laborers and not artists? It does not seem to me that any expert musical test is required at all to decide whether a person is an artist or a laborer. The pay of these imported chorus singers is to be \$20 a week, and probably that may not affect the legal status, although the fact that arrangements have been made for a weekly, monthly or any other definite stipend may have a bearing on the question. The law itself is never decided by the newspapers, and certain it is that this paper will not attempt to interpret it.

If, say, Rosenthal is an artist or Saint-Saëns is an artist, and can therefore get into the United States free from the application of the fact of the Alien Contract Labor Law, does it follow that a chorus singer from an Italian city, where he is earning twenty-five francs a week, doing chores of some kind when he is not in the chorus work, can also be exported to and admitted

into the United States under the provision of the law granting such rights to artists—Rosenthal and Saint-Saëns being the artists for comparison's sake? Where does skilled labor cease and art begin? What is the demarcation line between artisan and artist? The salary or the pay does not seem to cover it, because, for one thing, great artists have gone from here to America and have returned without having earned one dollar. Artists are apt to fail because they are artists; artisans or workmen do not fail before the public, because they do not depend upon the individual test; if they prove unfit their places are immediately supplied.

Would that, therefore, not be the final test of the question under the law? No one can supply the place of Rosenthal. That is a law unto itself. No one can take the place this fall in America of Saint-Saëns. But there are several hundred men in New York from whom to select, within a half hour, to supply the place of a member of an Italian chorus should he become ill or refuse to sing. The same would apply to an imported band unless that band were a compact unit because of its concentration under one leader who had made it an individual art body through his individuality—the leader and the band being one. The individual imported orchestra player or band member would hence come under the restrictions of skilled labor.

There certainly is a chasm between an artist and a musician, notwithstanding that many musicians are artists. But there are hundreds of thousands of musicians who are not artists. How is the cold, calculating, rigid law to decide? It seems to me that I have shown the outlet from the embarrassing enigma. The basis in art is the individuality and the impossibility of supplying its deficiency in case it arises. This, then, would lead to the fixed conclusion that a chorus member or any number of such members would come under the head of skilled labor, and could not, under the law, be admitted as artists.

The Verdi Foundation.

The control of the Verdi house or home for indigent and aged musicians in Milan does not permit photographs to be taken of the building or any of its parts, hence no illustrations of it accompany this report. Years ago, when the funeral of Verdi took place, we had a snapshot taken and published the picture in this paper, but the multitude surrounding it and the scaffolding greeted about it hid the greater part of the building.

The money appropriated by Verdi was, to a large extent, expended in building and furnishing, and the income of the balance is inadequate to provide for a large number of the old, decrepid and poor singers and musicians who might be housed in the institution. At present provisions permit the accommodations to fifty-five persons of both sexes. The guides who directed Mr. Franco Fano, the editor of *Il Mondo Artistico*, and myself through the place were an aged trombonist of the Scala Orchestra and a ci-devant baritone singer, now over eighty years old, who at one time was a famous Count di Luna, Germont, Amonasro and other equally militant or pathetic heroes. His speaking voice gave no evidence of the brilliancy of the criticisms that at various times appeared on his singing.

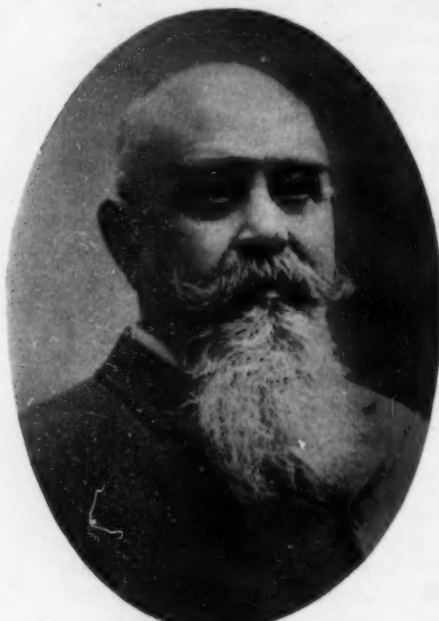
The Lucias, Traviatas, Sonnambulas, Normas and Lucrezia Borgias domiciled in the female wing running from sixty-five to eighty-three years of age were not accessible, but the atmosphere of the great foundation of the great Verdi was decidedly depressing notwithstanding the grandeur some of its features mirrored. That atmosphere was chiefly generated by the information that there were hundreds of applications for admission on the part of old and infirm musicians, many former singers on the Italian opera stage, who had also sung in foreign countries, and that there was no possibility to grant their prayers because of the lack of sustaining funds. The record of the acquisition of wealth or means considered exceedingly small by us on the part of the Italian opera singers shows such meager results as to become demoralizing, but they do not know this, and therein is centered the blessing. Verdi left a large estate, but the reproductive



artists are few and far between who amass anything. Tamagno died rich; Marconi, who, at one time, sang on one occasion *Otello* (Verdi's) at the Academy of Music, New York, is wealthy. Caruso has just purchased a new villa near Florence. There are probably fifty others with fair accumulations, according to Italian ideas, which are indeed exceedingly modest. But the bulk of the men and women who cast their lot with opera at home in Italy have no reason ever to hope for an estate. In addition to this, they must also, and they gracefully do, submit to the competition of foreigners who study for opera and remain in Italy.

The great Scala Opera House itself is conducted under municipal subvention, and yet shows a deficit every year; but this very fact, this subvention, means the taxation of the whole community for the sake of maintaining opera in the city. And it is so throughout Italy with slight modifications.

Verdi's tomb and that of his consort are located in an open loggia facing one side of the open court, and three arches lead to it. As one approaches the rail a large allegorical mosaic of variegated colors and of Venetian workmanship enters in view, while below in the exposed crypt the two massive flat tombs of bronze in heroic size disclose the majesty of the cenotaph of one of the greatest figures in



GIACOSA,

Part Librettist of "Tosca," "Bolshé" and "Germania." Died September 2, 1906.
(Obituary notice on page 42.)

music the world has had. When all this present rhapsodical, turgid, over-sensitized and hectic work in music has passed through its time, which is the present only, the powerful lyric and dramatic music of the constructive genius of Verdi will appear greater than ever. As a finely organized musical nature said to me in London the other day, regarding Verdi—it was Romualdo Sapio—"The pattern may now be considered old, but the material, the substance, the character are forever."

In one of the rooms there are collected the first spinet Verdi played on as a boy, the clavichord he subsequently practiced on and also the grand piano from his villa, together with a collection of the distinctions and honors bestowed upon him by nations, societies and sovereigns during his long life. It is doubtful whether this collection focussing upon one man can be duplicated. The minor Crosses of the Legion of Honor and the Grand Cross are surrounded by the crosses and orders of dozens of empires, kingdoms, principalities and duchies. These are followed by the decorations bestowed by art and scientific societies, and these again by dozens of gold and silver wreaths, souvenirs of musical events with which he or his works were identified. As it stands it is a collection of vast importance, but when considered as the reflex of honors bestowed by modern civilization upon one man, and not a man of war,

but a man of gentleness and peace, it appears absolutely and overwhelmingly amazing.

The room of the Grand Hotel, Milan (in which he died), and its furnishings, as they appeared after his death, have been bodily transferred to the Home. Even the wall paper was kept intact, and there can also be seen, properly protected, the bedstead with its appurtenances, the washstand and bowls, the commode, the writing desk, pens, inkstand and material, the towels, the candle, the rugs—in fact, the room as it was, and in a glass case the clothes, hat, cane, tie and shoes he wore, all under hermetical protection.

In other rooms are collections of original data, correspondence, manuscripts, gifts, parchmental diplomas relating to honors, books and memorabilia generally. One can secure much interesting material at the Home for any special study of the man himself. I may say here that I had the honor to spend some time with Verdi in the summer of 1895 at Montecatini, Italy, an account with some illustrations appearing in *THE MUSICAL COURIER* shortly after my visit. The visit to the tomb was, therefore, naturally an homage more than professional in its nature.

The Exposition.

The Richard Strauss orchestral concerts in the Music Hall on the Exposition grounds, referred to

in our Milan correspondence, are not in connection with the projected performance of "*Salome*" which is to be given under his supervision at the Scala in January. The Exposition is organized and laid out on a truly international scope, and is too large for a city of the size of Milan, resulting, therefore, in a financial failure, although it is a vast moral victory following up and celebrating the opening of the Simplon tunnel, through which I return to Northern Europe. As the illustrations of the Music Hall show, the exhibition has an artistic unity of design, of which that building with its ornate exposition architecture is a specimen. The admission is ten cents, American; it is worth ten dollars European. Details of Exposition events are also given in our correspondent's Milan letter.

Opera Business.

Milan is the entrepôt and the outlet of that particular human business known as opera, and the business is not as prosperous as it should be at present, because one of the large customers—Chili—has just had an earthquake, while a larger customer—Russia—is seriously crippled. The one opera house of Russia with a long stagione, or season, that draws its full forces from Milan, namely, Odessa, is entirely paralyzed, and the many other Russian opera houses for which Milan supplies the



INTERIOR OF MUSIC HALL AT MILAN EXPOSITION.



EXTERIOR OF MUSIC HALL AT MILAN EXPOSITION.

artists who appear in Italian opera are in bad condition. Some of these losses are partially balanced by the Hammerstein, the Henry Russell and the Leoncavallo opera schemes in the United States.

As a center for vocal study, so far as Americans go, Milan has lost its cachet, for there are not fifty Americans studying in that city; Florence has about fifty. In earlier days the American contingent was, at times, 100 or even 150. Yet there are many students from other countries. German opera at the New York Metropolitan and the introduction of French opera turned the scale in favor of Paris and of Berlin, so far as the study of the vocal art goes.

Personals.

Ireneus Prime-Stevenson, formerly of New York and known as one of the strongest contributors to the musical literature of the day, after a visit to Switzerland, has reached Italy, and is in splendid health and spirits. He will spend part of the winter at Athens and Cairo.

Franco Fano, one of the powerful factors of opera in Italy, will visit America in November to attend the opening of the Hammerstein Manhattan Opera House.

Höfer, manager of the violinist Huberman, was in Milan yesterday, and announced that the latter is to give seven concerts at Cairo, Alexandria and other places in Egypt this fall.

BLUMENBERG.

FACTS ABOUT FIDDLES.

A vast amount of erudition, says THE MUSICAL COURIER EXTRA (September 22, 1906), has been expended by distinguished writers for the past century or more in discussing the violin. Writers have ever found this a most fascinating subject. Such eminent scientists as La Borde, Richard A. Proctor, Fétis, Tyndall, Le Conte, and others of equal eminence; such statesmen as Gladstone, Balfour and Carl Schurz; such literary men as Charles Reade, Herbert Spencer and Richard Grant White, and such poets as Poe, Emerson, Lanier and Gilder have expended much thought upon the "king of musical instruments," and have dedicated some of their most inspired works to this theme.

The violin, however, is a subject which has not been monopolized by writers of genius. In discussing the violin, its history, its construction, etc., many writers have displayed lamentable ignorance. The leading newspapers of New York not infrequently publish the most absurd stories about violins. The articles which appear in the daily press, as a rule, are written by men who are absolutely ignorant of that of which they write. Only last week, the various daily papers of New York published sensational stories with regard to an alleged Stradivarius violin. These papers estimate the value of this instrument anywhere from \$10,000 to \$25,000. The violin expert of THE MUSICAL COURIER, in company with one of the most distinguished connoisseurs in New York, made an investigation of this wonderful violin, and they ascertained, beyond the shadow of a doubt, that it is not a genuine Stradivarius violin, and that instead of being worth from \$10,000 to \$15,000, it is worth \$1,000.

These same newspapers published a communication from a Connecticut town. The writer of the article described a valuable old violin which had been discovered in that place, and which he insisted was a genuine Stradivarius. In order to establish the truth of his contention, he mentioned the fact that the violin in question contained a label with the name Stradivarius upon it, and also the year in

which the instrument was made. This label read as follows: "Made in Cremona, in 1741." Odd to relate, none of the newspapers which swallowed this absurd story detected a vital error, namely, that the violin was dated four years after the death of Stradivarius, who died in 1737. Such a little matter as this did not arrest the attention of any of the "experts" on the daily press who write so glibly about violins. It is the province of THE MUSICAL COURIER EXTRA, as the accredited exponent of the musical industries, to expose the errors of these writers and to rectify their mistakes.

America is to be invaded by a small army of violinists next season. These visiting artists will play some of the most celebrated violins in existence. Hugo Heermann will play an Amati; Arthur Hartmann will use a Stradivarius; César Thomson will

play two different violins—a Guarnerius and a Sanctus Seraphino; while Petschnikoff will use one of the most famous violins in Europe—the Gaspard di Salo, which was played by Ole Bull many years ago. The interest excited by a violinist scarcely exceeds that aroused by the violin he plays.

It is a strange thing that no prominent violinist will consent to use a new violin in any of his public concerts. So far as tone and carrying power are concerned, it is well understood that some of the modern violins are fully equal to the best examples of the old masters. These violins have been played in private by many of the most distinguished violinists in Europe and this country, every one of whom has expressed his admiration for the modern violin. A prominent violin maker of New York expects to induce some of these visiting violinists to play his vio-



IL MONDO ARTISTICO MILANO

GIORNALE DI MUSICA · DEI TEATRI E DELLE BELLE ARTI

ANNO DI FONDAZIONE 1867
PER TELEGRAMMI:
FANO-TEATRALE-MILANO
TELEFONO: 95-28

MILANO, LI Sept 6th 1906
Via Pietro Verri 14



To the Editor of
The Musical Courier
Paris

Dear Sir

A letter appeared in the Musical Courier some weeks ago signed by M^r Henry Russell referring to matters pertaining to a San Carlo Opera Co. As the same was written on paper of the Il mondo artistico an impression exists that I was cognizant of the said letter. I desire to state that M^r Russell frequently made use of this office from the fact that as the leading Opera Agency many of his artists were engaged here. I desire furthermore to state that I was not cognizant of the said letter, I was not consulted regarding it and I was entirely ignorant of its contents until I had read it in the columns of the Musical Courier. In short I had nothing to do with it.

Yours respectfully
James Fano

The National Conservatory of Music of America

WASSILI SAFONOFF, Director, 47-49 WEST 25th STREET, NEW YORK

The President and founder of the National Conservatory (which was chartered in 1891 by special act of Congress), Mrs. Jeannette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent composer Dr. Dvorák in its directorship—WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole conductor of the New York Philharmonic Orchestra. MR. SAFONOFF will teach at the NATIONAL CONSERVATORY advanced CLASSES in the INTERPRETATION of PIANOFORTE COMPOSITIONS. He will CONDUCT the CONSERVATORY ORCHESTRA (a feeder of the leading American orchestras) and he will have a CLASS FOR CONDUCTORS—the only one of its kind. Besides MR. SAFONOFF, the artistic faculty includes ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHAS. HEINROTH, and nearly fifty other well known teachers of singing and playing in New York. Instruction is given in all branches of the art: OPERA, ORATORIO, CONCERT, VOICE, ORGAN, PIANO, VIOLIN and ALL ORCHESTRAL INSTRUMENTS; also THEORY, HARMONY COMPOSITION and HISTORY OF MUSIC. ADMISSION DAILY Address Secretary only.

lins in their concerts and recitals in New York. He contends that since great manufacturing houses import great pianists to play their pianos in public, there is no reason why violin makers should not use distinguished violinists to bring their instruments before the public. Some interesting developments along these lines may be expected before the season advances very far.

THE SATURDAY CLUB OF SACRAMENTO.

The little year-book just issued by the Saturday Club of Sacramento, Cal., is a piece of literature which ought to be in the hands of every member of the music clubs of America. Practical object lessons is what most of those organizations need, to convince them that there is almost no limit to what may be accomplished in a musical way, if harmony prevails inside and united energy and perseverance are brought to bear outside. The active membership of the Saturday Club is only 40, and the associate members total 653. Those are eloquent figures! There were twelve "Artist Days" and nine "Home Days," and the average attendance per meeting was 608! The amount taken in during the season was \$4,720.83, of which \$2,753 went to artists, \$250 to San Francisco sufferers, etc.

The composers heard by Saturday Club members last year were Abt, Bach, Bach-Wilhelmj, Beach, Beethoven, Beethoven-Saint-Saëns, Bemberg, Bennett, de Beriot, Bishop, Boccherini, Boëllmann, Brahms, Brainard, Bruch, Buck, Caracciolo, Chopin, Cook, Cowen, Creser, Deimel, Delibes, Dulbrück, Dvorák, Elgar, Albert I. Elkus, Foote, Franz, Gade, Geibel, German, Gerrish-Jones, Gilberte, Godard, Gounod, Gow, Grieg, Henselt, Henschel, Hermes, Hildach, Horn, Huhn, Hubay, Kalliwoda, Korbay, Lavallée, Lawes, Lehmann, Liszt, Loewe, Gregh, Grünfeld, Haesche, Halevy, Handel, d'Hardelot, Hastings, Hawley, Haydn, Lohr, Macfarren, MacDowell, Mendelssohn, Morley, Mornington, Moszkowski, Mozart, Nevin, Norton, Numan, Olson, Paderewski, Paganini, Palliser, Parker, Paque, Peel, Pergolesi, Perry, Pierné, Polidini, Popper, Purcell, Rachmaninoff, Randegger, Rubinstein, Salter, Saint-Saëns, Scarlatti (D.), Schafer, Schubert, Schubert-Liszt, Schubert-Tausig, Schumann, Schütt, Schytte, Scriabine, Shelley, Sgambati, Shield, Sieveking, Simonetti, Edgar Smith, Shofforth, Spohr, Stewart, R. Strauss, Sullivan, Taubert, Ambroise Thomas, Tschaiakowsky, Tunison, Viardot-Chopin, Vieuxtemps, Wagner, Wagner-Brassin, Wagner-Liszt, Wagner-Wilhelmj, Webbe, Weckerlin, Weil, Weingartner, Wieniawski, Wieniawski-Weber, Wilson, Wollenhaupt, Wolf, Wright, Youferoff, and a number of Irish, Scotch, German, English and other folk songs.

The artists who will assist the Saturday Club during the season of 1906-07 are Hugo Mansfeldt, Claude Cunningham, Dr. H. J. Stewart, Arthur Hartmann, Olive Mead, Mme. Schumann-Heink, Ethel K. Holladay, Mrs. Olive Reed Cushman, George Hamlin, Shanna Cumming and Anton Hekking.

Dr. Muck Sailing.

(By Cable to THE MUSICAL COURIER.)

BREMEN, September 25, 1906.

Dr. Carl Muck, the new conductor of the Boston Symphony Orchestra, leaves today on the Kaiser Wilhelm der Grosse for New York.

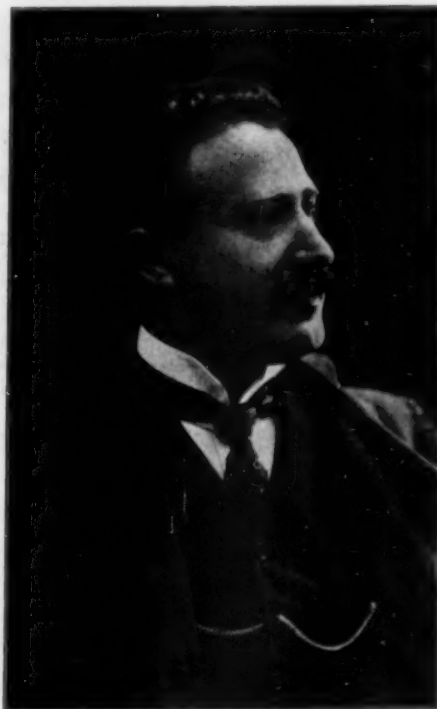
Some Arrivals on Kronprinz Wilhelm.

Among the passengers on the Kronprinz Wilhelm, reaching port yesterday, from Southampton-Cherbourg, were Marc A. Blumenberg, of THE MUSICAL COURIER, and Mrs. Blumenberg, and Samuel Sanford, of Yale University; ex-Governor Francis, of Missouri; Charlemagne Tower, Ambassador to Germany; Mr. and Mrs. John Jacob Astor, Jefferson Levy, and other well known Americans were among the 580 first class passengers.



A Budapest daily paper recently published a half-page portrait and a four-column appreciation of Arthur Hartmann, written by one of his artist pupils. The description is exceptionally interesting, and some extracts from it are given herewith, in translation:

"He forgets himself completely during a lesson, and the less talented the pupil and the more unresponsive, the greater are Hartmann's exertions to arouse the dull-witted one mentally and to quicken the lethargic intelligence into making at least an attempt at accomplishing what the musical faculties seem unable to achieve. A stranger, coming suddenly upon Hartmann at some of these moments, would undoubtedly imagine that he had ventured



ALESSANDRO BONCI.

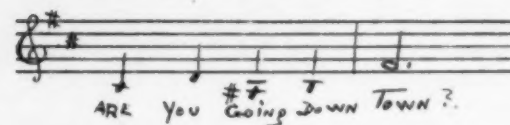
To be Hammerstein's Caruso.

into the presence of an escaped lunatic. On the spur of the moment, Hartmann invents operatic or dramatic scenes, to illustrate various moods which he wishes certain passages to suggest to the pupil. When he finds that his mere words effect no result, he stalks up and down the room, tears a colored Buffalo rug from the divan, grasps a long Norwegian dagger which serves as an ornament on his writing desk, rolls his eyes, and then and there enacts in pantomime the drama he has been describing, singing the tenor role in falsetto, pleading in soprano as the girl, threatening in a guttural basso as the villain, and oftentimes frightening a female pupil to such an extent that when she resumes her performance her emotions are all a-tingle and her tone is rich with a certain vibrancy that had never been there before. Then it is that Hartmann throws off the buffalo rug, listens intently, and cries out: 'There it is—that's the quality—that's what I want. You've got it in you, you see, but it must be brought out. I won't do this scene again for you, but whenever you play that passage in public I want you to

think of my drama, and to tell the listeners on your violin how realistically I acted and how frightened you were.' Of course, it must not be supposed that Hartmann always tries to frighten music into his pupils, for he fits his tactics to each particular case. * * *

"Sometimes he finds that a pupil's emotional temperament overbalances his intellectual capacity. In that event he forces him to read, gives him or her a certain work on philosophy or a book of essays to study for the next lesson, and insists on the pupil's discussing it with him, arguing, analyzing and criticising. At first, some of the young violinists rebel at this sort of instruction, and cannot possibly conceive what it has to do with spiccato bowing or double stopping on the violin. However, they soon get interested in the new subject, and gradually understand its application as Hartmann draws the analogies between music and literature, leads over to the domain of esthetics, explains the well springs of all artistic creation, drifts into musical history, and finally brings the talk to an end with some specific deduction that lands teacher and listener at the very work which is being studied. Great teachers of all periods have been men of vast knowledge and wide outlook, and they have always instructed their pupils in more subjects than the one they came to study. The point I wish to make is simply this: That Hartmann is one of those great teachers. * * *

"He has humor, too. * * * On one occasion, a pupil was playing the Saint-Saëns concerto in B minor. She had just finished the opening phrase when Hartmann interrupted her and said: 'Good heavens, play that as if it meant something!' The girl tried again, but made the snatch of melody sound even more commonplace than before. Hartmann grasped his fiddle and imitated her. 'That phrase is all important in the concerto, but do you know what it sounds like when you play it? Like this,' and then Hartmann executed the melody as follows, and sang the words herewith given:



"The effect was irresistibly humorous, of course, and the pupil at once realized the point Hartmann was trying to make. * * *

"On one occasion he noticed that a young girl was looking pale, as if from overwork. 'For the next month you must eat more than you practice,' he said to her, and at each lesson thereafter she had to tell him exactly how much and what she had eaten and how long she had practised. He made an unimaginative youth from Nebraska read Dumas, Sue, Poe and Walter Scott until the boy developed a mania for romantic literature, and, incidentally, acquired the bold style and free delivery which Hartmann had found it impossible to teach him by rule or example. * * * He went with some of his pupils to the art galleries, and lectured to them on the technic and fantasy of the masters; others he took to the Opera, and made them follow the vocal score of the work and mark with a pencil the phrasing, breathing pauses and natural accents with which the great singers delivered cantabile melodies. * * * 'You play as though your fiddle were made of glass and your bow of iron,' Hartmann told one pupil; 'don't play with your instrument, play on it. It won't break.' * * * 'When you are tired, don't expect your violin to be fresh,' was another of his aphorisms.

"Once he caught a boy suddenly around the neck with one hand. The lad coughed and choked. 'Precisely,' explained Hartmann; 'that's the way you are squeezing the neck of your fiddle.' * * * To a pupil who dragged the tempo of Bach's 'Chaconne': 'That sounds like a train which is about to stop, but doesn't, and keeps moving just slowly enough to get the passengers nervous.' The pupil quickened the

tempo, and never again fell into the same error. * * * In his solo playing Hartmann's art is as instinct with humanity as his teaching, and I predict that he will take a strong popular hold in America, with the masses as well as with the classes, for he plays Bach as well as he does Wieniawski, and Mozart as well as he does Tchaikowsky. I have studied with Joachim and with Ysaye, and I know both those masters intimately, but commend me to Hartmann as the most self-sacrificing and sympathetic teacher of the three, and the most illuminating in his methods and surest in obtaining the results he seeks. His pupils idolize him. Ask Daniel Visanski, who studied for years with Joachim, and then went to Hartmann. Ask Sol Marcossan, a concert player of fame in America, who studied with several of the world's great masters before he placed himself under Hartmann. Ask a dozen other public players, one and all, who have been benefited by Hartmann's genius and his friendship. He is one of the elect in the small musical court that rules the tone world by right divine." * * *

"So you're going to the theater. What play?"
 "Empire."
 "I mean what are you going to see?"
 "John Drew."
 "Pshaw! Whose play is it?"
 "Frohman's, I guess."
 Puzzle: Find the playwright.

A great, new modern composer has been discovered, and the discoverer is no less a person than—himself! Read and marvel:

44 HAMILTON GARDENS, ST. JOHN'S WOOD, N. W.,
 LONDON, September 6, 1906.

To The Musical Courier:

In a recent issue you published an interesting account of the charming and richly endowed French composer, Benjamin Godard, who died on January 11, 1895, at the premature age of forty-five, and whose fine monument has lately been unveiled in Paris. Many years ago I often used to play with my friend, Edmund van der Straten, a remarkable and striking, though apparently still little known sonata for piano and violoncello in D minor, op. 104, by Godard, and my admiration for this work was at that time so great that I could not help writing an enthusiastic letter to Benjamin Godard, expressing my sincere appreciation for his splendid music, and for this sonata in particular. He answered me briefly, but most politely, and was, moreover, kind enough to send me his likeness, duly autographed. Whereupon I, too, forwarded him my photograph, together with a copy of one of my principal chamber works, the quartet in F sharp minor, op. 34, for piano and strings. In my accompanying letter I also took occasion to congratulate Godard on his forty-first birthday, on August 18, 1890. Whether in consequence of professional jealousy, or from some other cause, Benjamin Godard never acknowledged the receipt of this music, and so ended a brief epistolary connection between two contemporary composers of high aims.

Yours very faithfully,

ALGERNON ASHTON.

From a Paris paper:

Conservatoire, '06 (proudly): "I've got my certificate of graduation."

Conservatoire, '05 (indulgently): "Huh! I've got my certificate of marriage."

The Wa-Wan Press, of Newton Center, Mass., which is addicted to printing the compositions of American composers, has just issued its summer series of publications, consisting of songs by William Schuyler, Caroline Holme Walker and Arthur Shepherd, and a set of piano pieces by Arthur Farwell. The Schuyler song, "In the Golden Fullness," reveals imagination and musicianship, two golden assets as the vein runs nowadays. Caroline Holme Walker succeeds in reproducing deftly the atmosphere of the lines "When the Dew is Falling," and has a large command of telling harmonic tints. Arthur Shepherd is the young man who defeated

that unspeakable villain, John Hector Berlioz Rice, for the Paderewski prize so nearly won by the "Corsair" overture. "A Star in the Night" is the name of the Shepherd song, and it is good music, well put together, singable and melodious. Evidently his victory over Berlioz has given Mr. Shepherd some confidence in himself, for his modulations soar far above the conventional plane, and his melodic line is bold and not without beauty. The Farwell pieces are dubbed by their composer "Impressions of the Wa-Wan Ceremony of the Omahas" and as an attempt to bring out the picturesqueness of the Indian folk music with civilized harmonic accouterments, Mr. Farwell's sketches are decidedly successful. Pianists looking for "something different" will find it in the Indian music published by the Wa-Wan Press, but the taste for it must be acquired. However, acquaintance is the first step in the process.

"How can I make my scales more even?" a young lady once asked Moriz Rosenthal. "Eat plenty of fish," replied the Heine of the piano. He has a great fondness for caviare, which probably accounts for the high prices he receives.

Henry T. Finck says in the New York Evening Post: "When Schumann advised Smetana to take lessons of Mendelssohn, the young Bohemian replied that he was too poor. 'Study Bach, then,' re-



LINA CAVALIERI'S GREAT GIFTS.

To be exhibited to Hammerstein patrons.

torted Schumann." That was why Smetana had so much invention.

Arthur Hornblow, editor of the Theater Magazine, and one of the most versatile men of letters in America, has just demonstrated an interesting literary proposition: that a drama may be "novelized" quite as successfully as a novel may be dramatized. Hornblow took Charles Klein's play, "The Lion and the Mouse," for his subject, and he succeeds unquestionably in making the written word tell that timely and stirring story even more effectively than it tells itself on the stage. The loose ends of the narrative are bound together with fine literary skill, and all the voids made necessary by theatrical exigencies are filled in with descriptive touches, which change the characters from puppets working for "situations" and "climaxes" into rational, living human beings who seem to do things logically and inevitably, without being pushed into them by the dramatist. The stage author of "The Lion and the Mouse" assumed his audience to be familiar with certain political and economic data that has cluttered the pages of our magazines for two years past. Hornblow, the novelizer, finds it expedient, to explain some of those conditions in detail, and his several chapters on the subject are socialistic essays, in miniature, of exceptional vividness and power. There are thumb-nail sketches, too, of New York and Paris life, which show an amazing faculty for minute observation no less than for graphic description. It will be remembered that Hornblow is the author of the marvelous D'Annunzio translations into English, and all the facility and polish of language and directness of expression exhibited by him then are duplicated in "The Lion and the Mouse." It is a book in which two episodes alone will repay in "thrill" more than the purchase price of the vol-

ume—the scene where Shirley Rossmore defies Ryder, Sr., and refuses to marry his son, and the conclusion, when the capitalist succumbs, and is made to shed two or three of the only real tears that have ever been squeezed out of him. Read "The Lion and the Mouse" by all means, whether you have seen the play or not. Hornblow pays no attention to the Rooseveltian spelling edict, for he uses "favoured," "honour," "favourite," "rumour," "colour," "armour," realised," "cheque," etc. That is because Hornblow is an Englishman—a rare one, though, for he has a decided sense of "humour."

LEONARD LIEBLING.

THE DEATH OF STOCKHAUSEN.

In the death of Prof. Julius Stockhausen, as told on another page of THE MUSICAL COURIER, the musical world loses one of its foremost musicians. While his reputation was possibly greatest as a vocal teacher and as an authority on all questions relating to the science and esthetics of the voice, it should not be forgotten that he was also, in his prime, one of the foremost concert and opera singers of the age, and an orchestral and choral conductor of quite exceptional attainments. Professor Stockhausen was, in short, a musician who appreciated the vast boundaries of his profession and tried to bring himself to a thorough understanding of the musical art in all its bearings. He made a deep study of musical history, and was in touch with every phase of its development, from the pre-Palestrinian period to the Wagner epoch and the very latest phenomena of the Strauss school of composition. To Professor Stockhausen, too, is due a great part of the intelligence and appreciation with which modern audiences now follow the song recital, for he first made that form of entertainment popular, with his revelations of the full dramatic and vocal possibilities in the classical Lieder of Beethoven, Schubert, Schumann, Franz, etc. Professor Stockhausen's intercourse with Garcia was naturally of the greatest moment in shaping his career, and no doubt led him later to formulate his own theory of singing, as set forth in his published "Method," whereby he sought to combine the Italian bel canto with the more rugged dramatic style made necessary by Wagner, the later Verdi, and the operatic successors of those two giants. In his long and honorable and industrious career, Professor Stockhausen has built his own enduring monument, for his example will always serve as a spur to those singing teachers of the future who take their art seriously and learn much themselves before they try to teach others even a little. Prof. Julius Stockhausen was one of the really impressive musical figures of modern times, especially when he is silhouetted against the background of the numerous vocal frauds, with their superficial accomplishments, who are important in various communities out of which they ought to be ridden on a rail.

NAHAN FRANKO's six weeks' visit to St. Louis, during which he conducted the famous concerts at the Tyrolean Alps, may lead to the establishment of a permanent symphony orchestra in St. Louis, with Mr. Franko as the director. His success there was extraordinary with the public and the press, and the following well known men have expressed their willingness to subscribe to a fund that will keep Franko in St. Louis at the head of a permanent symphony organization: Jordan W. Lambert, Herman Luyties, Henri Nicolaus, Edward A. Faust, A. A. Busch, Horace Rumsey, William J. Lemp, Jr., Edwin A. Lemp, Pierre Chouteau Scott, Edward Devoy, Louis Caesar, David R. Calhoun, W. C. Little, Edward Westen, Charles Leppert. The formal offer has been made to Mr. Franko, but it is unlikely that he can accept in the near future, for he is under contract with the directors of the Metropolitan Opera House to occupy the conductor's chair in that institution, and it is doubtful whether

they would release a drillmaster so efficient and a musician so well versed in all the ways and byways of opera.

In his new volume of essays entitled "Music and Musicians," Edward Algernon Baughan remarks: "If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of today." Why not begin on his criticisms and say something in them?

THE leasing of the Teatro Nazionale, of Rome, by the National Opera Company of New York, as announced in another part of THE MUSICAL COURIER, means much more than a simple item of musical news. The object of the enterprise is to present to the Italian public American singers in performances of grand opera. It is an unprecedented undertaking, and the courageous initiative of the National Opera Company deserves not only sympathy and encouragement, but also hearty practical support from all Americans interested in the fostering and development of native musical talent. It remains to be seen what our capital, energy and vocal ability will accomplish in the Italian land of song, where grand opera is not a fashion, but a popular necessity.

Artists' Course for Halifax.

HALIFAX, Nova Scotia, September 22, 1906.

The artists' course of concerts this season will bring to Halifax a number of celebrated singers and performers. Among those announced are Shanna Cumming, soprano; George Hamlin, tenor; Arthur Hartmann, violinist; Anton Hekking, cellist, and William Bauer, a pianist, who has recently located in Halifax.

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THE GUILMANT ORGAN SCHOOL

EIGHTH YEAR

October 9, 1906

N. B. Mr. Carl has returned from Paris and can be consulted daily from 1.30 to 2.30 until the opening of the School.

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MUSIC EDUCATION ACROSS THE HUDSON.

Mary L. Lockhart, the concert pianist and teacher of piano and harmony, is back from her vacation at her studio residence, 17 Brinkerhoff street, Jersey City. Miss Lockhart has begun the autumn term with a large enrollment of pupils, and she will also, besides giving lessons in Jersey City and vicinity, teach some days in Newark.

Mme. Ernst Temme, the singing teacher, in addition to her pupils in Newark and Hoboken, will have two days a week in New York at 30 East Twenty-third street, Tuesdays and Fridays, beginning October 2. For several seasons Madame Temme has taught in the ladies' reception room of the famous German Club, of Hoboken, and among her pupils are many from the wealthy German families of the enterprising town across the Hudson.

Chicago Apollo Club Prospectus.

The Chicago Apollo Club has issued a prospectus of its concerts for the coming season and the soloists engaged to assist the chorus. The first public concert will be given Christmas night at the Auditorium. "The Messiah" will be sung by the club of 350 voices, under the direction of Harrison M. Wild. The soloists will be Genevieve Clark Wilson, Christine Miller, John B. Miller and William Harper. The performance will be repeated with the same soloists Thursday evening, December 27. For the midwinter concert, February 11, the program will include "The Dream of Gerontius," by Elgar, and the "Thirteenth Psalm," by Liszt. The soloists for that night will be Isabelle Bouton, Ellison van Hoose and Gwilym Miles. The "St. Matthew Passion," by Bach, will be presented at the spring concert, April 15, and the soloists engaged for the production are Corinne Rider Kelsey, Janet Spencer, Nicholas Douty, Herbert Witherspoon and Hans Schroeder. The Theodore Thomas Orchestra will assist at these concerts, and Arthur Dunham is the official organist. This is the thirty-fifth season of the Apollo Club.

Adamowski Leaves Maine for Boston.

Timothée Adamowski, of the Boston Symphony Orchestra, has ended his summer vacation at the Nasturtium Cottage, Blue Hill, Me., and returned to Boston. As stated elsewhere in THE MUSICAL COURIER, Mr. Adamowski will begin his season as soloist at the Worcester Festival the first week in October. Mr. Adamowski has not been heard as soloist at the Worcester Festival since 1880, the year after he came to this country from Warsaw, where he was educated at the Warsaw Conservatory. He toured the country at that time with Clara Louise Kellogg, and the Worcester Festival was one of his early engagements.

Frank E. Morse Plans.

Frank E. Morse, the Boston vocal instructor, has arranged with his assistant teachers a three years' course for vocal students, which is designed to be a liberal musical education in every way. Mr. Morse has surrounded himself with excellent teachers of harmony, sight reading, Ger-

man, French and Italian, and he offers special courses to concert and church singers under advantageous conditions. A teachers' normal course is also a feature of Mr. Morse's plan. Mr. Morse states that the demand for his certificate teachers in the vocal world has always been in excess of the supply.

Frederick Hastings, a pupil of Frank E. Morse, has been engaged to teach this year at the Oahu College at Honolulu, Territory of Hawaii.

Nelly M. Cheney, another pupil, has been engaged as a vocal teacher at the Lexington (Mo.) College.

Mr. Morse has issued a circular that calls attention to the work mapped out for himself and assistants at the Steinert Hall studio, where the fall season began September 17 with the usual large class.

Worcester Festival Artists and Programs.

A formidable array of artists has been engaged for the Worcester festival, to be held at Worcester, Mass., October 1 to October 5 inclusive. The artists in alphabetical order are Timothée Adamowski, violinist; Arthur J. Bassett, piano accompanist; Daniel Beddoe, tenor; Isabelle Bouton, mezzo soprano; Bessie Bell Collier, violinist; Tom Daniel, basso; Paul Dufault, tenor; Emilio de Gogorza, baritone; Louise Homer, contralto; Frederic Martin, basso; Grace Munson, contralto; Grace Preston-Naylor, contralto; Louise Ormsby, soprano; Elizabeth Parkina, prima donna soprano; Margaret C. Rabold, soprano; Olga Samaroff, solo pianist; Arthur Snow, organist; Viola Waterhouse, soprano.

The programs for the five concerts (rehearsals will be held Monday and Tuesday) follow:

FIRST CONCERT, EVENING, OCTOBER 3.

Israel in Egypt.....Handel
Soloists, Mesdames Rabold, Waterhouse and Munson; Messrs. Dufault, Martin and Daniel.

SECOND CONCERT, AFTERNOON, OCTOBER 4.

Overture, Im Frühling.....Goldmark
Aria, from Les Pecheurs de Perles.....Bizet
Mrs. Rabold.
Symphonic Variations on an Original Theme.....Frederick A. Stock
(First time in Worcester.)
Concerto in B minor, for Violin.....Saint-Saëns
Mr. Adamowski.

THIRD CONCERT, EVENING, OCTOBER 4.

Song of Destiny.....Brahms
(First time in Worcester.)
Mansoni Requiem.....Verdi
Soloists, Mesdames Ormsby and Bouton; Messrs. Beddoe and Martin.

FOURTH CONCERT, AFTERNOON, OCTOBER 5.

Symphony, No. 7, in C major.....Schubert
Aria, from La Favorita.....Donizetti
Mrs. Naylor.
Concerto, No. 4, in D minor.....Rubinstein
Madame Samaroff.
The Beautiful Aida and the Saracens, from The Song of Roland,
MacDowell
(First time in Worcester.)

FIFTH CONCERT, EVENING, OCTOBER 5.

Overture, Euryanthe.....Weber
Aria, from La Gioconda, Cielo e Mar.....Ponchielli
Mr. Beddoe.
Introduction and Rondo Capriccioso.....Saint-Saëns
Miss Collier.
Aria, from Le Prophete, O Pretres de Baal.....Meyerbeer
Madame Homer.
Peer Gynt Suite.....Grieg
Chorale, from the Second Part of the Christmas Oratorio.....Bach
Aria, from Louise, Depuis le Jour.....Charpentier
Miss Parkina.
Chanson de Matin.....Olgar
(First time in Worcester.)
Prologue, from Pagliacci.....Leoncavallo
Mr. Gogorza.
Overture, Rienzi.....Wagner

The Worcester Festival Chorus of four hundred voices will again be conducted by Wallace Goodrich. Franz Kneisel is to be orchestral conductor of the festival. The orchestra will be made up of sixty members of the Boston Symphony.

The Question Answered.

(From the New York Telegraph.)

A musical paper puts the question, "What has become of the money that was collected in San Francisco for opera performances that the earthquake made it impossible to give?" The answer is: It has all been returned. Where the tickets were not produced the Conried management accepted affidavits, and the evidence of their own subscription lists, protected themselves by requesting indemnity bonds in case the ticket should turn up, and paid the money. That is all.

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MME. SCHUMANN-HEINK'S ITINERARY



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|---|---|---|
| Oct. 6—Bangor, Me. | Nov. 21—Cleveland, Ohio, Pittsburg Orchestra. | Jan. 12—Portland, Ore. |
| " 9—Portland, Me. | " 22—Indianapolis, Ind., Pittsburg Orchestra. | " 14—Walla Walla, Wash. |
| " 11—Wheeling, W. Va. | " 23—Milwaukee, Wis. | " 15—Spokane, Wash. |
| " 12—Columbus, Ohio. | " 24—Lafayette, Ind. | " 16—Helena, Mon. |
| " 15—Altoona, Pa. | " 26—Grand Rapids, Mich. | " 17—Ogden, Utah. |
| " 16—Zanesville, Ohio. | " 27—Detroit, Mich. | " 20—San Francisco, Cal. |
| " 18—Brooklyn, N. Y., Baptist Temple. | " 28—Toronto, Canada. | " 21—Oakland, Cal. |
| " 20—New York City, Carnegie Hall. | " 29—Buffalo, N. Y. | " 22—Fresno, Cal. |
| " 22—Reading, Pa. | " 30—Philadelphia, Pa., Phila. Orchestra. | " 23—Los Angeles, Cal. |
| " 23—Harrisburg, Pa. | Dec. 1—Philadelphia, Pa., Phila. Orchestra. | " 24—Redlands, Cal. |
| " 24—Auburn, N. Y. | " 3—Rochester, N. Y. | " 25—Riverside, Cal. |
| " 25—Schenectady, N. Y. | " 6—Troy, N. Y. | " 26—Los Angeles, Cal. |
| " 26—Ann Arbor, Mich. | " 7—Trenton, N. J. | " 27—San Francisco, Cal. |
| " 29—Erie, Pa. | " 9—New York City. | " 28—Sacramento, Cal. |
| " 30—Warren, Ohio. | " 10—Providence, R. I. | " 31—Omaha, Neb. |
| Nov. 1—Pittsburg (Pa.) Orchestra. | " 11—Washington, D. C. | Feb. 1—Lincoln, Neb. |
| " 2—Canton, Ohio. | " 12—Spartanburg, S. C. | " 4—Kansas City, Mo. |
| " 3—Pittsburg (Pa.) Orchestra. | " 13—Chattanooga, Tenn. | " 5—Cedar Rapids, Ia. |
| " 6—Pittsburg, Pa. Recital. | " 14—Memphis, Tenn. | " 6—Minneapolis, Minn. |
| " 7—Akron, Ohio. | " 16—New Orleans, La. | " 7—St. Paul, Minn. |
| " 9—Boston, Mass., Symphony Hall. | " 18—San Antonio, Tex. | " 8—Milwaukee, Wis. |
| " 10—New York City. Orchestra. | " 26—Wichita, Kan. | " 9—Chicago, Ill., Orchestral Hall. |
| " 11—New York City. Orchestra. | " 28—Denver, Col. | " 11—Louisville, Ky. |
| " 13—St. Louis, Mo. | " 31—Salt Lake City, Utah. | " 13—Cleveland, Ohio. |
| " 14—Terre Haute, Ind. | Jan. 2—Boise City, Idaho. | " 15—Commencement of Metropolitan Opera. |
| " 15—Chicago Thomas Orchestra. | " 5—Seattle, Wash. | " 17—Boston, Mass. |
| " 16—Chicago Thomas Orchestra. | " 7—Portland, Ore. | " 22—Philadelphia (Pa.) Orchestra. |
| " 17—Chicago Thomas Orchestra. | " 8—Tacoma, Wash. | " 23—Philadelphia (Pa.) Orchestra. |
| " 19—Cincinnati, Ohio, Pittsburg Orchestra. | " 9—Victoria, Wash. | " 26—Baltimore, Md. Philadelphia Orchestra. |
| " 20—Youngstown, Ohio. | " 10—Vancouver, B. C. | " 27— |
| | | Mch. 4—Newark, N. J. |
| | | " 5—Newark, N. J. |

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Y SAYE AT HIS CHATEAU. THE VIOLINIST'S BUSY SUMMER LIFE IN BELGIUM.

Godinne! Just a village nestling in the valley of Belgium's finest river, and to a casual observer no more picturesque or important than any other of the small towns in the Ardennes, yet to those interested in music—and particularly the violin—what an important place it is! For during the last four summers Eugen Ysaye has had a villa there, which has proved a veritable Mecca to musicians and aspiring violinists.

Artists with world wide reputations and others less known have journeyed to "La Chanterelle" either to visit

tals; Bott and Persinger, talented Americans; Eugenie Kohn, who will be heard in Berlin this winter; Marguerite Moore and Valerie Opris.

An interesting incident in early August was the arrival of Doyen, the owner of the "Kreutzer" Stradivarius, which he brought with him. The story of the violin is as follows: Upon Kreutzer's death no will was found, so the instrument and the manuscript of the "Kreutzer" sonata went to his most important pupil, Massart, who, when he died, left them to his nephew. The latter, not being musical, sold the "Strad" twelve years ago to Doyen, who considers it his chief treasure. The present owner has also in his possession one of the finest Joseph del Jesu, and Joachim ranks the "Strad" among the six best. The violin (which is kept in a case belonging to Massart) is wonderfully preserved, the red varnish being almost intact, and the tone, as may well be imagined, is very beautiful.

With such unique opportunities for music, Godinne is indeed an unusual spot. It may best be likened to Liszt's summer school at Weimar, so famous nearly half a century ago. The same profound admiration and adoration is felt by these pupils for their master, for he seeks, with the greatest patience, to aid all those who are striving for an ideal in art, an ideal which Ysaye himself sets before them in loftiest example.

Asked about the rumors pro and con regarding the much discussed American tour this winter, Ysaye told the writer (Brussels correspondent of THE MUSICAL COURIER) that he will spend the entire season of 1906-7 in Europe, and re-



Y SAYE AS A FISHERMAN.

or consult the great violinist. The list includes G rardy, Boris Hambourg, Hartmann, Jongen, Kreisler, Mark Hambourg, Birnbaum, Pugno, Jacques Thibaud, etc., and, to the delight of the pupils, the great artists invariably consent to play at the soir es which take place at Ysaye's home.

These musical evenings commence, as a rule, with a quartet led by the "maitre" or one of the advanced pupils, after which one or more of the latter play with orchestral accompaniment. The orchestra is composed of students, the wind instruments being replaced by the piano. Last summer Hambourg, Press, Meggerlin, Weisbach, Leah Luboshitz, Eugenie Kohn and Marguerite Moore were heard in the Saint-Sa ens, Bach, Mendelssohn, Lalo and Vieuxtemps concertos. Occasionally, Ysaye himself delights the hearts and ears of all, and the charm of hearing him in such an impromptu and informal manner is beyond description.

This season over eighty violinists had written asking for lessons, and a veritable avalanche was feared, but circumstances, or rumors of the numbers that were expected, prevented about half from going. Among the new pupils were Rebner, the well known German; Leah Luboshitz, a wonderfully gifted Russian, who has already appeared at the Colonne and Chevillard concerts; Nico Poppelsdorf, of Amsterdam, who has tours arranged in Germany, France and Belgium; Moskowitz and Lucile Thrane, former pupils of C sar Thomson; Henry Fiedler, of Vienna; Julius Falk, who appeared in London last year with success; Weisbach, a violinist of great promise; Meggerlin, a first prize pupil of the Brussels Conservatory; Schultz, Meyer, Misses Beaucart and Lee, Sevcik pupils; Cecilia Bradford, of New York, and Isabel Leatham, of London.

The old pupils, who for the most part have been under Ysaye's guidance for three summers, are Jan Hambourg, m niteur to Ysaye, who will tour extensively in England and Scotland this summer; Michael Press, who enjoyed enviable successes in Germany last winter both as soloist and in the Russian Trio; Ralph Kellert, who possesses high and original artistic qualities; Louis Siegel, who attained the unusual distinction of a gold medal at Li ge three years ago, and will make his debut shortly in the European capi-



Y SAYE AS A FARMER.

grets his inability to make the American tour possible this year, owing to engagements on this side, long since made and booked.

L. M. M.

Faelten Pianoforte School.

BOSTON, MASS., September 22, 1906.

The Faelten Pianoforte School closes its first week today with a greatly increased registration over last season. On Wednesday evening the first recital of the season was given in Huntington Chambers Hall before an audience which completely taxed the seating capacity of the hall and caused a great overflow besides.

The program was as follows:

Ensemble Class—	
Marche, A minor	Tours
Romance, A flat major	Tours
Tarantelle, C major	Tours
Charles Fearing—	
Album for the Young, op. 39	Tchaikowsky
Serenade, G major, op. 70	Nolck
Elfentanz, G major, op. 70	Nolck
William Keim—	
Allegro, from Sonata, E flat major	Haydn
Improvisation, F minor	Martucci
Exhibition of General Training Class, Kathleen Dolliver—	
At Play, All Keys	Gurlitt
Curly Locks, Waltz, F major	Lynes
Jack and Jill, Polka, C major	Lynes
Ruth Lavers—	
Variations, Harmonious Blacksmith	Handel
Hunting Song	Mendelssohn
Spring Song	Mendelssohn
Spinning Song	Mendelssohn
Mary Pumphrey—	
Largo and Rondo, from Concerto, C major, op. 15	Beethoven
Second Piano, Carl Faelten.	

TACOMA.

TACOMA, Wash., September 5, 1906.

Tacoma has enjoyed more good music than usual this summer in the series of recitals at the Hotel Tacoma, given by Edith Moxom Gray, pianist, and Albert Gray, baritone, two artists who arrived here June 1. Mr. and Mrs. Gray are musicians of a high order. Their programs have increased in excellence, and the high quality of their performance become more and more marked with each appearance. Mrs. Gray reflects immense credit on the instruction of Charles Noyes. She is the daughter of Dr. Moxom, the brilliant divine of Springfield, Mass., and her artistic equipment, at the very outset of her career, is such as to warrant the most brilliant prognostications for her future.

September 4 Mr. and Mrs. Gray gave a MacDowell program, the proceeds going to the fund for the benefit of the composer. The program, a gem as to selection and interpretation, follows:

Pr�eludium, op. 10	MacDowell
On the Way to Kew	Foot�
The Indifferent Mariner	Bullard
O, Let Night Speak of Me	Chadwick
To the Sea, No. 1, op. 55	MacDowell
Nautilus, No. 7, op. 55	MacDowell
Nov�lette, No. 1, op. 46	MacDowell
Sweetheart, Tell Me	MacDowell
Thy Beaming Eyes	MacDowell
To a Water Lily, op. 51, No. 6	MacDowell
Improvisation, op. 46, No. 4	MacDowell
Schattentanz, op. 39, No. 8	MacDowell
Ungarisch, op. 39, No. 12	MacDowell

Manager Norman of the Tacoma Hotel, with the permission of General Frederick Funston, commander at Camp Tacoma, where 8,000 troops are engaged in practice maneuvers, has arranged a military band contest, which is creating much interest. Mr. Norman will give prizes of \$100, and \$50, respectively, to the two bands chosen by the committee of judges, five in number. Two bands have already played in the handsome new bandstand of the hotel, before immense assemblages of people from the city and the encampment. The bands of the Second Cavalry, Colonel Frederick K. Ward; the Twenty-second Infantry, Colonel Alfred Reynolds; the Twentieth Infantry, Colonel Marion P. Maus; the Seventh Cavalry, Colonel D. Comman; the Fourteenth Cavalry, Colonel E. A. Godwin, and the Fourteenth Infantry, Colonel James A. Irons, have entered the contest, and as each conductor is showing the proper spirit the contest promises to be a close one. The judges are chosen from the best professional and amateur musicians in the city, including two experienced band and orchestra leaders. The judges are Mrs. Frank Allyn, Mrs. I. B. S. Isted, Louise Rollwagen, Hugo Schmidt, and Olof Bull.

BERENICE E. NEWELL.

Goodrich's Free and Partial Scholarships.

The Goodrich Private Music School offers the following free and partial scholarships: Harmony, counterpoint, fugue and composition, voice culture, piano and memorizing (advanced or elementary).

Applicants are expected to possess decided talent and inclination for music study, with suitable references. Boys and girls between the ages of ten and sixteen may apply for the piano or harmony scholarships. Applicants for counterpoint and composition are required to be not under fifteen nor over twenty-one years of age.

In the vocal competition only young ladies' voices will be examined.

Apply to Mr. or Mrs. Goodrich at "Carvel Court," 80 St. Nicholas avenue, Monday or Tuesday, October 1 and 2, between 10 a. m. and 9 p. m.

Some of the works not previously heard in Cologne, which will shortly be produced there, are Gort r's "Das S sse Gift," Cornelius' "Guln d," Weingartner's "Genesis," Pizzi's "Vendetta," Massenet's "Cherubin," Raucheneker's "The Florentines," Strauss' "Salome," Puccini's "Tosca," and Liszt's oratorio, "St. Elizabeth."



Y SAYE'S VILLA AT GODINNE, NEAR BRUSSELS.



Through mere good fortune Leipzig has just enjoyed the voices. He has been director of the Lehrer Gesang Verein for a decade or more.

The Leipzig Opera is coming well into the business of the season, as will be seen by the following new theater program of seven operas for nine days:

Sunday, September 9—Wagner's "Tannhäuser."
Monday, September 10—Flotow's "Martha."
Wednesday, September 12—Nicolai's "Merry Wives of Windsor."

Friday, September 14—Richard Strauss' "Salome."
Saturday, September 15—Offenbach's "Hoffmann's Erzählungen."

Sunday, October 16—Lortzing's "Undine."
Monday, September 17—"Salome."

During the same period the city operetta ensemble at the old theater was quite busy with Lehar's "Lustige Witwe," which has taken an unusual hold on the operetta going public. The operettas set for the time include:

Sunday, September 9—Johann Strauss' "Wiener Blut."

Monday, September 10—Lehar's "Die Lustige Witwe."

Tuesday, September 11, Lehar's "Die Lustige Witwe."

Thursday, September 13—Lehar's "Die Lustige Witwe."

Friday, September 14—Lehar's "Die Lustige Witwe."

Saturday, September 15—Lehar's "Die Lustige Witwe."

Sunday, September 16—"Robert und Bertram."

Monday, September 17—"Die Lustige Witwe."

The performance of "Tannhäuser" on September 10 was a fortunate one, beyond the average. The new regisseur Elmlblad had restudied the work as the first sample of his handiwork since his engagement for this opera. The scenic setting was therefore adequate, and numerous changes in the costuming, both of principals and ensemble, were noticeable. The performance was under Richard Hagel, whose results with the overture aroused the audience to applaud before the rise of the curtain. From then there was no lapse, either by artists or public, and at the close the occasion was almost in the nature of an ovation, with Elmlblad, Hagel and principals called often to the curtain.

The roles were all presented by members of this opera, with the tenor Urlus in the title role. The baritone Wolfram, was presented by Herr Soomer, the Elizabeth by Jenny Osborn Hannah, and Venus by Fräulein Sengern. Herr Soomer's great voice and distinguished style were apparent here just as in practically everything that he is called to sing. Mrs. Hannah, presenting the Elizabeth for the first time since her debut in the role in April, showed marked progress in her general command of play, and she was also in splendid voice. The beautiful contralto, Sengern, was again at the disadvantage of singing music much higher than the natural lay of her voice warrants, but she is so good an artist as to overcome this sort of difficulty with the very best success that could be expected.

This office acknowledges receipt of a post card bearing announcement of the four concerts that Rudolph Ganz will play in Berlin, October 6, October 18, November 3 and 8. All but the second will be played with the Philharmonic Orchestra. The whole thing looks good to this office, and as the first program brings both of the Liszt concertos and a new one by Emil Paur, the Leipzig correspondent believes that he knows now where he will spend his 6th of October.

The third concert brings the Tschaiakowsky B flat minor, Vincent d'Indy's "Symphonie Montagnarde" (piano and orchestra), and the Brahms D minor concerto, Mr. d'Indy directing his own concerto. The fourth concert is one of orchestral compositions directed by Busoni, wherein Ganz will play two dances for piano and orchestra by Debussy, also the Beethoven C minor concerto with cadenza by

Alkan. Mr. Ganz's new Berlin address is Potsdamer Str., 121.

The baritone, Sidney Williamson, of Christ Church, New Zealand, has spent three years here at study, and for a season or two has taught. He and Mrs. Williamson have now engaged a flat in the pretty suburb called Gautzsch, and Mr. Williamson will devote practically all his time to teaching.

EUGENE E. SIMPSON.

Janpolski's Russian Recitals.

Albert Janpolski's Russian recitals, sung in the original Russian, have been in demand throughout the country. Mr. Janpolski arrived in New York last week from an extended trip. During his visit West he sang for many conductors, managers and committees representing musical clubs, and everywhere his finished and impassioned art, and noble baritone voice, brought him rewards in the way of engagements. He is now booked in the West for a tour through several States. Mr. Janpolski has in the past year or two sung with the New York Symphony Orchestra, the Russian Symphony Society, the New York Oratorio Society, the New York Choral Union, the Philadelphia Orchestra, the Cecelia Club of Boston, and in a special series of chamber music concerts given in Boston. Some recent Janpolski press notices are appended:

Mr. Janpolski, in "Wotan's Farewell," with the New York Symphony Orchestra, proved himself, as usual, an able and sincere artist, the dramatic part exactly suiting his voice and style.—New York Evening Post.

Mr. Janpolski sang Wagner's "Abendstern" charmingly, giving it so splendid an interpretation that he was recalled again and again.—New York Journal.

Mr. Janpolski's singing of the Rubinstein aria from "The Demon" was thoroughly enjoyed last evening at the concert of the Russian Symphony Orchestra.—New York Tribune.

"The Creation" was the work given at the last concert of the New York Choral Union Society, Albert Janpolski, the baritone, scoring an emphatic success. He sang the music allotted to him with dignity and reverent regard for the work in hand. His quality of tone was especially commented upon.—New York Evening Mail.

Lillia Snelling's Prospects.

Lillia Snelling, the contralto, is engaged to appear in Cambridge, Mass., as soloist with the Boston Symphony Orchestra later on. This year she is under the exclusive management of Haensel & Jones. Possessing a fine voice, under most artistic control, thorough musicianship and most ingratiating appearance, Miss Snelling's future will be watched with interest. Not long ago she sang at North Shore, Swampscott, Mass., with gratifying success. The Boston Journal next day printed her picture, with the following comment:

Many people heard and afterward met Lillia Snelling, the handsome New York singer. Despite the threatening skies the room was filled. Miss Snelling's singing was a revelation, and rarely has a voice been heard of such timbre, and so well placed. It is of wide range, and her selections were most difficult. * * * Her dark beauty was enhanced by a gown of pale blue satin.

The paper, in mentioning the well placed voice of Miss Snelling, pays a compliment to Laura E. Morrill, who has been her only teacher.

De Macchi Has Engaged a Roman Theatre.

De Macchi, the vocal teacher, returned from Europe last Wednesday on the steamer Hamburg of the Hamburg-American Line. Mr. de Macchi announces that he has engaged the Teatro Nazionale in Rome for the purpose of presenting there next spring a season of grand opera with American singers. Mozart's "Don Giovanni" will be in the list. Mr. de Macchi accompanied by Mme. de Macchi, was absent three months, and in that time, they visited Naples, Rome, Milan, Venice, Bayreuth, Munich, Carlsbad, Baden-Baden and Paris.

Isabella Beaton's Success in Summer Work.

Isabella Beaton, the brilliant pianist and composer, has just closed a series of lecture recitals before the advanced history classes in the summer school of the Cleveland, Ohio, School of Music. Among the works played and analyzed were the Bach-Busoni concerto in D minor, the Saint-Saëns concerto in G minor, the Brahms concerto in B flat, and interesting compositions by Sinding, Moszkowski, Grieg and Algernon Ashton.

Kneisel Quartet Dates.

The Kneisel Quartet will give the usual series of concerts at Mendelssohn Hall this season. J. M. Priault, who has succeeded the late George Becker as local representative, announces the following dates: November 13, December 11, January 8, February 5, March 5 and April 2. All the concerts will be given evenings.

On the first evening of the festivities for the Alpine Society the Willy Wolf Orchestra and the well known Lehrer Gesang Verein gave musical numbers between speeches and other exercises. This was in the variety hall of the Crystal Palace, where the deep orchestral pit and the unrestrained conversation of the masses assembled made it impossible to hear from the press stand just what orchestral works were produced, or how. But the Gesang Verein, under its usual director, Hans Sitt, lined up on the stage for its two numbers and the audience gave usual concert attention. The four songs produced were "Das deutsche Lied," by Peter Fassbaender; "In den Alpen," by Friedrich Hegar; "Aufgeblüht," by Edward Kremaer, and "Der frohe Wandersmann," by Mendelssohn. The chorus had come into superb voice and routine for the occasion and the result was singing in lovely quality and finish. The audience was glad to hear another number before allowing the chorus to go. Sitt is especially well placed at the head of a chorus, for he secures the finest possible intonation and observes many fine effects in the harmonic leading of

PHILADELPHIA.

PHILADELPHIA, September 22, 1906.

Conductor Fritz Scheel is expected home on September 26.

In all probability Thaddeus Rich, concert master of the Philadelphia Orchestra, will be the first of the roster of artists to appear with the orchestra.

Lilian Briggs Fitz-Maurice, pianist and principal of the Virgil Clavier Piano School, will resume teaching on September 26, at her commodious studio, in the Fuller Building. Mrs. Fitz-Maurice is a most painstaking, conscientious teacher, who has had the advantage of comprehensive study in this country and abroad, and is a teacher, not alone of the technic of piano playing, but of the interpretive, musical content of composition, from the lowest to the highest grade.

September 26 the Philadelphia Operatic Society will begin rehearsals under S. Behrens, musical director, in preparation for a series of operatic performances, to be given this coming winter. Rehearsals will be held every Wednesday evening during the season and a repertory of four operas prepared for public presentation—"Faust," "Pagliacci," "Cavalleria Rusticana" and "Bohemian Girl." The local field presents many opportunities to a skillful, able manager. There is sufficient talent, capable and artistic, to give to Philadelphia audiences opera that shall be consistent with legitimate ideals. With a feeling of harmonious good fellowship, a unanimous effort to place before the public a perfectly artistically complete performance, from the leading role to the chorus, with a just appreciation of the ensemble, there is no reason to doubt but what the venture will meet with deserving support in every way.

Now that the Philadelphia Operatic Society is an organized fraternity with officers, an executive board, cast and chorus, and about to take its first step in the anticipation of a career, one may ask the why and the wherefore of its existence. What is to be its function, its object?

Primarily if the necessity for its existence is to be felt and appreciated it must make itself worth while. It must be educational for both participants and audience, it must be representative in technic, conception and staging, and it must be free from all partisanship, favor and the nefarious disintegrating "star" system.

If Philadelphia is to have a permanent operatic society, it must stand for legitimate ensemble opera; title role, minor roles, chorus, orchestra, stage settings, appropriate scenery, all must receive their respective dues. If, however, it is to be the vehicle for the exploiting of individual talent and capability, then it will prove an utter waste of time and energy for all concerned. One prima donna, male or female, does not make an opera. If the permanency the necessity for the permanency of this society is to be created, then local grand opera must be nourished in all its branches, that a stultified, deformed apology may not be the result.

The productions must be many degrees removed from the usual amateur productions, which are invariably the acme of dull mediocrity. With the usual aggregation of material for local musical ensemble affairs, the eventually, haphazardly, "somebody," "anybody," must be accepted for the minor roles, and the result a glorious farce on all that pertains to ensemble or concerted music. The productions should not be given as "society events," for "charity"; the society must exist in itself, by itself and for itself, and if by any chance of good fortune there should be a surplus, a fund should then be established for future references, that the labor of love of this first year may in the next and succeeding years be recompensed, for "the laborer is worthy of his reward," as we have it on very good authority.

Considering the talent available in this musically appreciative town, it is not only possible to introduce the legitimate performance of opera as a foil to the professional, sham, imitation performances based on commercial interests alone, but the opportunity to become a power, the force and far reaching effects of which are easy to imagine, presents itself now if right principles are adhered to. Who can prophesy the heights to which it may reach? Perhaps a national training school for opera in the vernacular.

Obviously, the many obstacles confronting the production of grand opera, the lighter opera of the genre grand, mean that all those now offering personal support must fortify themselves with a courage, a concentration of purpose, an energy and conviction that the consummation, the final achievement, may be a credit to the Quaker City, and the public, a pretty good judge of things tagged with an admission fee, be subtly cajoled into furnishing the wherewithal to continue the propaganda. The sopranos of the society are: Florence Hinkle, Agnes Thomson Neely, Harriette Woods Bawden, Helen Frame, Lulu Heintzleman, Emma Rihl and M. Staller. The mezzos and contraltos are: Nance

France, Elizabeth Pattee-Wallach, Anna E. Kelly, Vesta Williams-Potts and Susanna Dercum. The tenors are: William H. Pagdin, Wilbur Herwig, Edwin S. Van Leer, Nelson A. Chestnut, J. J. Neely and Mr. Zulick. The baritone-ones are: Louis Kreidler, George Russell Strauss, Harry Saylor, D. L. Davis, Horace Dumont, W. Preston Tyler, Franklin Wood and Joseph McGlynn. The basses are: Th. F. Why, Henry Hotz and Guido Ferrari.

The chorus list comprises many who will later on be chosen for the different casts, and is as follows: Edith Bittling, Elizabeth Masbrouck, Mr. H. Hotz, A. C. Bunth, Caroline B. Schrenk, Lola Chalfont Parker, Emma B. Michael, Otilie Woerthle, Evelyn Paull, Adela Bowne, Bella Bump, Lillian Wood, Helen Easlin, Miss Lehnert, Violetta Allen, Georgie Bewley, Regina M. W. Mahoney, Mabel Baird Grismer, Mabel D. Morton, Francis Bailey, Mrs. George Kempton, Mary Morgan, Marion C. Ritchie, M. Reed Achelberger, Florence M. Gingrich, Elsa Bentz, Mary Croason, Helena O'Reilly, Rebecca Conway, Caroline Fraser MacBeth, Estelle Stam Rogers, Mary Ryland, Katherine Strauss, Mabel Gihon, Lucetta De Wald, Edythe E. Binns, Miss Brinton, Miss Heisch, Beatrice Waldu, Josephine A. Baldwin, Anthony McNichol, Harold Martin, James Davenport, D. E. Hogan, Harry MacNamee, Edward W. Salisbury, P. V. Byone, Charles Law, Harry Sharp, S. E. Eichelberger, W. D. Wegefarth, David Nixon, Walter S. Heed, William Curtis, John A. Matchett, J. Howell, Walter S. Hutton, Louis A. Fazy, William J. Boehm, J. C. Potts, Morris Ware, J. Lawrence Solly, Richard Daniel, E. Ridgeway, George W. Mintz, Forest Held, Charles B. S. Wynkoop, Edward E. Arnade, T. Vincent Kelly, Fred. Rees, W. J. Donnelly, Harry S. Weidner, Charles Baker Gilbert, H. Y. Ball, Thomas Mohr and Charles Bookmyer.

The executive board is composed of the following: President, John Curtis; vice president, J. C. Potts; secretary, C. K. Bawden; treasurer, W. Dayton Wegefarth, S. Behrens, musical director; Mrs. John Curtis, Helen Pulaski, Joseph S. McGlynn, Warren C. Cawley, Marion C. Ritchie, Henry M. Neely, George Rogers, Stanley Muschamp, William R. Murphy, Robert M. Law and William Sylvano Thunder.

The initiation fee is \$1, yearly dues \$3, and all who have trained voices or have studied sufficiently to read well are invited to join, application to be made to S. Behrens, musical director. Rehearsals will be held at the Fortnightly Rooms, Fuller Building, and "Faust" prepared for production some time in January, 1907. Later in the season a week of opera will be given.

Helen Pulaski has returned from a very enjoyable summer spent in the New England States and the White Mountains. Miss Pulaski has very ambitious plans for the Chamade Club, of which she is director. A new song cycle is to be given, a concert devoted exclusively to the compositions of Philadelphia composers, and a new work of Von Fielitz, to be presented for the first time in America.

Samuel Myers, pianist, whose delightful series of musicals last year were so well appreciated and attended, announces he will resume the same order of things this year. Mr. Myers will begin his classes in piano instruction on September 24.

Stanley Muschamp opens his studio September 25.

Dr. Frank Walters, whose reputation as a voice builder is spreading far and near, announces his time almost entirely booked for the coming season.

Signora Fabiani will open her studio for instruction in voice and piano on September 26.

Nicholas Douty has returned from an extended trip abroad. Mr. Douty was accompanied by Mrs. Douty and Master Douty.

H. G. Kummé will begin his classes in piano playing September 24.

Lewis Charlton Murphy and Alice Lewis Murphy have returned to town.

EVELYN KAESMANN.

Schumann-Heink Receives a New Decoration.

Madame Schumann-Heink received Saturday from Europe the King Ludwig II, Gold Medal for Art and Sciences which through a special degree of the Prince Regent Luitpold was conferred upon Madame Schumann-Heink on the 6th of September last, after her successful engagement at the Wagner Festival in Munich. This is the seventh honorary distinction conferred upon Madame Schumann-Heink. Other gold decorations were from the Grand Duke of Baden, Grand Duke of Oldenburg, Grand Duke of Saxe Weimar, the Duke of Saxon Coburg, and King of Wurtemberg.

INDIANAPOLIS.

INDIANAPOLIS, Ind., September 24, 1906.

Public school music will be taught in classes in the city the coming season. This is something comparatively new, and certainly an acquisition to the field of music. Nannie C. Love, so long identified with the public schools of Indiana, is director. School music methods for supervisors of public school music and all branches necessary to strongest equipment will comprise the curriculum. An interesting feature will be the interpretation of children's songs. Miss Love's command of technical work and her consummate understanding of ways and means cause her to be especially qualified to conduct such a school.

The imposing new church erected on Meridian and St. Clair streets will have one of the handsomest organs in the Middle West. It is to be a two manual instrument, with all the modern equipments. The committee submitted the designs to Charles Hanson, organist at the First Presbyterian Church, who made the selection. It was Mr. Hanson's excellent judgment, also, that decided on the instrument placed in St. Paul's and St. Peter's Church.

Margaret Cook, a young Indianapolis woman, who has been a student of Leschetizky for several years, has recently returned to her home here, purposing to give a series of artists' recitals during the winter. Miss Cook is said to be a brilliant technician and one showing unusual musical qualifications.

Indianapolis begins to be the Mecca of students of adjoining States, as well as many localities of the Far West, the Indianapolis Conservatory of Music booking many pupils from Washington Territory, Montana, San Francisco and other points equally distant for the coming season.

The Jewish new year opened on September 19 at the Synagogue, of which Rabbi Feurlicht has charge, with an excellent song service prepared especially by the quartet, namely: Josephine Bremerman Edmunds, soprano; Florence Atkins Gavin, contralto; Homer Van Wie, tenor; Oliver Isensee, bass. "No Shadows Yonder," by Gaul, was rendered with excellent conception. Leo Riggs, choirmaster, is planning special Hebrew music for Yom Kippur, which is the fast day of the Jews, on September 29.

Carrie Hyatt, so long the organist of a Central avenue church, has been assigned the organ of Roberts Park Church the coming season.

Last spring there was an announcement in these columns of the prospective organization of a new choral society here. The large chorus choir of the Edwin Ray M. E. Church, of which Frederick Reddall is choirmaster, will form the nucleus of what will be known as the Indianapolis Choral Society. Further plans are pending and are to be announced later in these columns.

August Motzer, who has just arrived from Prague, and for several years a pupil of Sevcik, has been engaged for the violin department of the Indiana Normal College at Muncie. William Bunch is re-engaged for piano, and Frederick Reddall, voice. Mr. Reddall has also been placed in charge of the vocal department at Tudor Hall, this city, with Mary Josephine Wight, director of piano.

Edward Taylor, conductor of the Roberts Park Choral Society, is a live factor in the musical life of Indianapolis. Clarence Eddy will be brought here by him, and plays at the Roberts Park Church in a recital on Tuesday evening, October 16, assisted by Irma Wocher, soprano. The organ in question has been recently renovated, and new stops added, so that its condition is excellent. Mr. Taylor announces the following attractions for the season 1906-7: Emma Eames, December 4; Gwilym Miles, on January 9, in "The Messiah"; Gwilym Miles in a song recital on January 19, at Caleb Mills Hall; Thaddeus Rich, violinist, in recital on February 19, at Caleb Mills Hall, and the Chicago Symphony Orchestra and quartet of soloists in two festival concerts on May 8.

September 22 was the date on which Marion Scorgie and Eugenie Scorgie sailed for America to become members of the faculty of the Indianapolis Conservatory of Music, the first mentioned assisting in the voice department, the latter in the normal piano work, having filled this position for the past four years. Emiliano Renaud, who, it will be recalled, gave a memorable piano recital here last season at the German House in connection with Christian Frederick Martens, has been engaged by Edgar M. Cawley for the Conservatory, but owing to a series of recitals being given by him at present in Europe, his arrival is delayed. Christian Frederic Martens is again director of the vocal department, and Charles Williams, A. B. (Harvard University), so long identified with an admiring clientele of Boston and

New York litterateurs, has charge of the Chair of Expression. This year shows the strongest faculty in the history of the institution.

WYLYA BLANCHE HUDSON.

WILLIAM C. CARL'S RETURN.

William C. Carl, who sailed from New York for Hamburg June 30, returned home on the Amerika Saturday of last week, his robust appearance indicating that his trip had benefited him greatly.

After leaving Hamburg Mr. Carl spent a week in Berlin. He attended two performances of opera in the Kroll Garden. Here Sembrich, Nordica and other great operatic stars have frequently sung. With regard to the presentation of "Mignon" and "Carmen," the two operas heard, Mr. Carl says that they represented a perfection of detail and a general plane of excellence which far outshines the presentation of operas in the Metropolitan Opera House, in New York. Mr. Carl dwells upon the excellence of the ensemble, and speaks in high praise of the carefulness as to details.

After leaving Berlin, Mr. Carl proceeded to Leipzig, where he passed a delightful time. Here he met Eugene E. Simpson, the Leipzig correspondent of THE MUSICAL COURIER, and was entertained by him. He heard a recital in the famous Conservatorium, and commends in the highest terms the excellence of the work. In this city he met the famous violinist, Arno Hilff, and Hans Sitt. He also was with Zöllner, the famous conductor, who formerly resided in New York. Another celebrity whom Mr. Carl met was the distinguished violinist, Walter Hausmann. He spent some time with Julius Klengel, the famous violoncellist. In Leipzig Mr. Carl was elegantly entertained by Mrs. Carl Alves, who is regarded as the leading vocal teacher in that city. She has a very large class of pupils, and is held in the highest esteem. Mr. Carl was also the guest of Mr. and Mrs. Bruno Oscar Klein, and heard young Carl Klein play a number of unpublished compositions of his father. Mr. Carl predicts that young Klein will become one of the greatest violinists of the age. He says that his technic is singularly brilliant and his intonation is absolutely perfect. In this city Mr. Carl heard the famous Moteten Choir at the Thomas Kirche. In this ancient church John Sebastian Bach used to hold forth. The choir that sings here gives its services free, and attracts enormous crowds every Saturday afternoon and Sunday. It sings the cantatas of Bach unaccompanied, and holds the pitch from beginning to end. Mr. Carl regards this choir as the best he has ever heard.

From Leipzig the tourist proceeded to Munich, where he attended the Mozart Festival. While there he met Sam Franko, the New York violinist and conductor, who gave him a fine time. Mr. Franko has made an engagement to return to Europe next season for a series of orchestral concerts, when he will present the same old-time music programs which his orchestra presented in New York.

After spending a short time in Munich, the great organist went to the Bavarian Alps. He remained some time near the villa of Richard Strauss, who is busy on a new opera. He also passed some time in the vicinity of the residence of the late Hermann Levi. Afterward he went to the Austrian Tyrol, where he met Emil Paur, who had been indulging in an automobile trip. The conductor was in exuberant spirits, and expressed the opinion that his forthcoming season in America would be the greatest he has ever had. Mr. Carl then crossed the famous Mendal Pass to Meren, the celebrated Spa. He made a coaching trip which lasted several days, in diligence, and crossed the

world-famous Stelvio Pass into Italy. Then he went over the Bernina Pass to Pontresina and St. Moritz, where he remained some time. Here he took the baths, and enjoyed several coaching trips. Then he proceeded to Paris.

Mr. Carl is enthusiastic over his visit to his friend and master, Alexandre Guilmant, at Meudon, France. On his arrival in Paris he went at once to Meudon and remained with the distinguished French organist until his departure for America. In reply to a query regarding M. Guilmant, Mr. Carl said:

"Yes, M. Guilmant is in fine health, and working constantly. He rises at an early hour, even during the vacation, and is busy at his desk until noon, when he comes down stairs to greet his family and guests. Dejeuner is immediately served, and this summer, in the beautiful gardens surrounding his villa, making it seem far removed from Paris and the heat of the city. Dejeuner over, Mr. Guilmant again resumes work, continuing steadily until 7:30, when dinner is served. About 10 o'clock we repair to the gorgeously appointed music room, when the master plays until 11 or 11:30, on the magnificent Cavaillé-Coll, which has been installed in the villa. The organ has three manuals, and for tone its equal will be difficult to find. It may be of interest to know that M. Guilmant has just completed the eighth sonata for organ, still in manuscript, and which he played for the first time a few evenings since. The work is elaborate, finely conceived and developed, really much more so in the latter respect than in any of his former works. It is divided into five movements, and is a noble composition. The sonata will soon be published and be available here.

"This year's contest at the Conservatoire was particularly happy in the organ class, there being three first prizes, this being the only time in the history of the institution that three first prizes have been accorded at one time.

"Yes," continued Mr. Carl, "M. Guilmant is well pleased over the success of the Guilmant Organ School and very much interested in the development of the work here, and enthusiastic over what has been accomplished by the faculty and students. The course for the approaching season will be largely strengthened, and all will be in readiness for the reopening, October 9."

Mr. Carl returned home on the steamer with Marion Weed, the opera singer, who was boycotted in Bayreuth because she had participated in the "Parsifal" production in New York.

While in Paris, Mr. Carl made a diligent search for novelties among the publishing houses, and found great difficulty in procuring any new works of importance. It seems that the differences between the Church and state has had a paralyzing effect upon the publishing of organ music. Nobody knows what will be the outcome. For this reason the organ music is at a standstill, awaiting a settlement of the difficulties. Mr. Carl said to one publisher:

"France is not the only country in which organ music is played, and I cannot understand why you should quit publishing because it is not popular in France. There is a constant demand for it in America."

Mr. Carl added:

"In no country in the world is the organ so popular as it is in the United States. In Germany the names of outside organists are hardly known."

In Leipzig Mr. Carl visited the Nicholai Church, and met the organist, who described the magnificent new organ which has been installed in this tabernacle. It has four manuals, and about 100 speaking stops, with every possible mechanical accessory. The organist who presides over this instrument is never allowed even to play a simple voluntary. He is permitted only to accompany the chorales. Organ recitals are not popular in Leipzig. Consequently they are rarely given. Mr. Carl asked the organist what was the use of placing so magnificent an instrument in the church, and the organist honestly replied that he did not know.

In Berlin, at the Dom Kirche, the Emperor's church, the organist begins the service by playing a few chords as an introduction to the chorale, and this comprises all the work that he is permitted to do. The organ in this church is of the same build as the other described, only it is considerably larger.

"Were you able to increase your repertory while abroad?" was asked.

"Yes," said Mr. Carl, "I found many novelties and have a portfolio full of new works to produce this year, both at the school and on my concert programs."

"What are your plans?"

"Really, my plans are legion, but to enumerate a few, I would say that I shall fill many concert engagements in various parts of the country; take full charge of the work at the Guilmant Organ School; reorganize the choir at my church, etc. Of my plans I shall speak in detail later. I am in perfect health and brimful of enthusiasm."

Gifted Violinist Engaged for Parkina Tour.

Aimee Temple Louie, a remarkably gifted young violinist, has been engaged for the Parkina tour.

Boy's Terrible Eczema

Mouth and Eyes Covered With Crusts—Hands Pinned Down—Miraculous Cure by Cuticura.

"When my little boy was six months old he had eczema. The sores extended so quickly over the whole body that we at once called in the doctor. We then went to another doctor, but he could not help him, and in our despair we went to a third one. Matters became so bad that he had regular holes in his cheeks, large enough to put a finger into. The food had to be given with a spoon, for his mouth was covered with crusts as thick as a finger, and whenever he opened the mouth they began to bleed and suppurate, as did also his eyes. Hands, arms, chest and back, in short, the whole body, was covered over and over. We had no rest by day or night. Whenever he was laid in his bed we had to pin his hands down, otherwise he would scratch his face, and make an open sore. I think his face must have itched most fearfully.

"We finally thought nothing could help, and I had made up my mind to send my wife with the child to Europe, hoping that the sea air might cure him, otherwise he was to be put under good medical care there. But, Lord be blessed, matters came differently, and we soon saw a miracle. A friend of ours spoke about Cuticura. We made a trial with Cuticura Soap, Ointment and Resolvent, and within ten days or two weeks we noticed a decided improvement. Just as quickly as the sickness had appeared it also began to disappear, and within ten weeks the child was absolutely well, and his skin was smooth and white as never before. F. Hohrath, President of the C. L. Hohrath Company, Manufacturers of Silk Ribbons, 4 to 20 Rink Alley, South Bethlehem, Pa. June 5, 1905."

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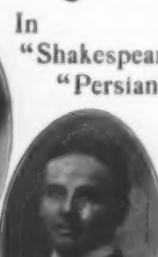
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GREATER NEW YORK.

New York, September 24, 1906.

Arthur Mees is among those just returned from an extended summer holiday. His work as conductor of the Orange Mendelssohn Union, and of the Albany Festival Association, is well known, while the music at the Church of the Pilgrims, Brooklyn, under his direction, is highly artistic. He is spending much time looking for novelties for his societies, expecting to give the prominent modern English works, and possibly the French also. Fishing and boating at the Thousand Islands was his principal recreation.

Mme. Marie Cross-Newhaus writes this paper from Paris:

PARIS, September 4, 1906.

It is with intense interest that I find myself wondering if Paris is not becoming more and more Americanized each year. During my sojourn of two months I have discovered great activity among the American musicians who are living, and succeeding, here. A number are doing splendid work, especially with the voice, and Europeans are conceding that the Americans are fast becoming noted as voice builders. During an especially interesting afternoon, spent with Wm. E. Haslam, the well known English teacher of voice, I had the pleasure of hearing extracts from his new book, "Style in Singing," and frankly admit it is one of the best works of its kind ever written. Haslam is a man of exquisite taste and a fine musician, with a truly profound knowledge of the voice; many of his pupils are singing in the leading opera houses of Europe. Charles W. Clark, the well known baritone, is established here in a charming hotel, 12 rue Leonard de Vinci, and has a great number of pupils. His voice is very noble, and he is well liked as an artist. He goes soon to sing in England at the Birmingham Festival, and at a series of London concerts. Leo Tectonius, a brilliant young pianist, will join Clark next season in an American tour.

Another Clark, Frank King Clark, although no relative of Charles W., is also making a name for himself teaching voice. During a chat with Mrs. Clark in their handsome hotel, I learned that they are both contemplating a tour of America ere long.

At the studio of Leo Tectonius I met some interesting Russian artists, one especially, Marcell Thalberg, a pianist of rare genre. His touch is so marvelous that attention is immediate, just as if some lovely voice had soared forth. It is possible Thalberg will come to America soon; he is certainly a fine artist. Albert Mildeberg is here, heart and soul in launching his new opera, which is to be given in Milan in December. Of new music there is very little of any worth; in fact, our American composers have been outstripping many here in their song work. It is my sincere opinion that Americans are in the foremost ranks as voice producers.

From others it has been learned that Mme. Newhaus had many honors showered upon her by leading musicians, to whom she is well known. She has returned to New York.

Little Lorraine Manville, daughter of Mrs. T. F. Manville, has a very promising voice. She sings with good enunciation and tunelessly "The Slumber-boat," "Answer," "Roses After Rain," "The Woodpecker," and Griggs' "Nocturne," in some of them reaching a high A. Under the careful tutelage of Parson Price, Lorraine is on the right path. She is a very musical child.

Herman Areson, the heroic tenor mentioned in this paper in the early summer, pupil of Jacob Ginsburg, arrived in Milan, and has begun study. Ginsburg has accomplished much with this voice in a short period, and his career will be watched with interest.

Jeanne Nuola sings equally well in Italian, French, German or English; her enunciation is a model of distinctness. She is likely to be heard in an operatic scene on a prominent Broadway stage soon.

Harry L. Reed, tenor, and Josephine Miller-Reed, contralto, his wife, sang at the Madison Square Music Show this week with success. They were at Pine Orchard a week, and their solos and duets were much admired.

Carl M. Roeder has returned from some months' rest at North Conway, White Mountains; he is preparing for what promises to be a very busy season. His studio is at Carnegie Hall, Tuesdays and Fridays, his residence, 607 East 141st street.

Edward Brigham has just arrived in Boston. He will not be in New York again until late this autumn. His success in reciting and playing, both from memory, the Longfellow-Strauss "Enoch Arden," was a feature of his musical work last season.

Adah Hussey, the contralto, spent the summer principally at the Thousand Islands, her "catches" not being limited to fish alone. Some of her engagements booked are to sing at Boston, Brockton, Mass.; Schenectady, Nashua, and a tour with the Ion Jackson company in Pennsylvania and the South, Flemington, N. J., and Chicago later. She sang with Tom Ward at the Thousand Islands, in

the Park, having much success. Those who would like to hear a noble voice, united with attractive personality, should go to the West End Collegiate Church, corner Seventy-seventh street and West End avenue.

J. Henry Kowalski, of Philadelphia, spends Thursday here. He expects to give a series of students' recitals; his time here is already well filled, beginning October 1. Heidelberg Reformed Church has his musical attention Sundays, and the Choral Society, and a new Opera Club have also been organized. The Harmonie Quartet has just started. Wednesdays he spends in Trenton.

Asa Howard Geeding has arrived, after rounding out three months spent on the Great Neck Bay. His activities are not as yet fully arranged; enough that he will get his share.

"Baby Lorraine," the little artist-pupil of Carl M. Praeger, who has an astonishing range of voice and good memory, recently delighted a large audience in singing the entire part of Marguerite in the opera of "Faust." She acts the part well, and held her audience in close attention.

Grace Davis is solo soprano of Holy Trinity P. E. Church, Brooklyn. She leaves October 2 for a concert tour through Ohio, returning after a few weeks.

Lucy Isabelle Marsh left New York Sunday evening for a concert tour of six weeks. Her voice and manner of singing have won for her many admirers.

Florence M. Austin expects to leave Magnolia, Mass., the first week in October, returning to New York. She is establishing a good reputation as a violinist and teacher.

Christian Kriens, the pianist, violinist and composer, will return to New York early in October. Negotiations for an out of town position resulted in his decision to remain here. His wife, nee Foster, established a name for herself as a superior pianist. She was a Joseffy pupil.

Helen Gauntlett Williams, teacher of piano and sight reading, has returned and is at her studio at Carnegie Hall.

Bertha Goudy, organist and contralto, is in New York preparing herself for a position. She has had experience in the Episcopal Church.

Eva Emmet Wycoff will return from Chicago October 1. She has taught in Chicago the past summer. July 19 she gave a song recital in a Presbyterian church in that vicinity.

Russell Sanborn, the organist, after finishing a vacation by automobile trips through the States of Maine, New Hampshire and Massachusetts, has returned to his studio in Boston and begun the season's work.

Re-engagements for Martin, the Basso.

Frederick Martin is to begin the season of 1906-1907 at the Worcester Festival (see elsewhere in this number of THE MUSICAL COURIER). This will be Mr. Martin's third engagement at the annual Worcester musical event. In November, Mr. Martin will give a series of recitals in Pennsylvania cities and towns. Christmas week, he is going to Boston to sing for the third time in the yearly performances of "The Messiah," with the Handel and Haydn Society. January bookings include the Taunton, Mass., Choral Society ("The Messiah") and the Salem, Mass., Oratorio Society, Mendelssohn's "St. Paul," his fourth engagement with the society. Mr. Martin is already engaged for a second spring tour with the Chicago Symphony Orchestra.

John Finnegan, of St. Patrick's.

John Finnegan, tenor soloist of St. Patrick's Cathedral, coming here from Washington, D. C., a comparatively short time ago, is already making himself most favorably known. He is the possessor of a pure tenor voice, combining unusual sweetness and brilliancy with great range and power. He has an extensive repertory in addition to oratorio and church works, and of German, Italian and French opera. Last spring he appeared with Francis Rogers, Bruno Huhn and others, at the City Club. Very recently he made a marked hit at Asbury Park. Quoting the Seaside Press, of that summer city:

"The hit of the evening, however, was made by Tenor

John Finnegan. His singing of 'Cujus Animam' was superb, and he was compelled to give an encore, singing the tenor aria from 'Martha.'"

OBITUARY.

Professor Stockhausen Dead.

A cablegram from Frankfurt announces the death of the celebrated baritone and vocal teacher, Prof. Julius Stockhausen. He was born July 22, 1826, in Paris, and was a son of the harpist and composer, Franz Stockhausen. Julius was at first educated for the priesthood, but at the seminary he busied himself more with the cello and the viola than with his theological books. Soon after, before the completion of his course, he left the institution, and took up music as a profession, in Paris, after studies at the Paris Conservatoire, and with Bussine and Manuel Garcia. From 1848 to 1852, Stockhausen lived in London, and in the latter year he returned to Paris, sang for a short period at the Opera Comique, and later was engaged at the Mannheim and Leipzig Operas. His career led him also to Vienna, where his larger fame really began, to Hamburg, Berlin, and finally Frankfurt, where he headed the vocal department of the Hoch Conservatory until he had a difference with the management, and founded his own singing school in the city on the Main. Stockhausen was an intimate friend of Wagner, and that far-seeing composer had tried in 1864, to draw the great vocal authority exclusively into the Wagner camp by making him the sole and official teacher and trainer of all the singers interested in "the music of the future."

Stockhausen had recently celebrated his eightieth birthday, and was on that occasion the recipient of several thousand congratulatory letters and telegrams, from his legion of friends and pupils all over the world. Always an intimate friend of Garcia, Prof. Stockhausen occupied a position in Germany as important as that of his great teacher in England, and next to Garcia, he was perhaps in some respects, the greatest vocal authority of modern times.

Other noteworthy achievements of Prof. Stockhausen were his conducting of the Hamburg Philharmonic and Singakademie concerts (1862-67) and the Stern Singing Society in Berlin (1874-78), his directorship of the Frankfurt Conservatory, as Raff's successor, his singing at the Stuttgart Opera (1878-79), and his song recitals in most of the leading European cities.

Fétis Dead.

The death is reported of Edouard Louis François Fétis at the ripe old age of ninety-four years, he having been born May 16, 1812, at Bouvignes near Dinant. Edouard Louis Fétis was the elder of two sons of François Joseph Fétis, the great historian, theoretician and musical writer (1784-1871). Early in life young Fétis assisted in editing his father's Revue Musicale and conducted the journal alone from 1833-35; he then followed his father to Brussels, where he became editor of the musical department, and later of the entire art feuilleton writings in the Indépendant, afterwards the Indépendance Belge; entering then first as an under officer in the management of the Library of Brussels, he soon became, and for many years remained, the regular librarian. Fétis was a member of the Belgian Academy, etc. In 1848 he published a work in two volumes, entitled "Les Musiciens Belges."

Kronold's Announcements.

Hans Kronold, the cellist, announces a series of four recitals at Chamber Music Hall. The first program will contain the "Variations on a Roccoco Theme," by Tschai-kowsky; a romance by Beethoven, concerto by Herbert and the "Hungarian Dances" by Brahms, arranged by Piatti. These dances are immensely difficult, but Kronold loves them, and plays them in true Hungarian style. Tomorrow he gives a recital at the Essex clubhouse. October 5 he will appear in a large musicale at Lenox, Mass., with Frank Taft and Walter Damrosch, and the same week gives a joint recital with the tenor Robert Craig Campbell, the first of a series of artist recitals, at Westfield, N. J. In October he will play at a joint recital with Madame Samarooff at Trenton, N. J., where he has appeared five consecutive times. After this his busy season begins, and Mr. Kronold says his advance bookings exceed those of any previous season. He has joined the Richard Arnold String Sextet, which will be under his exclusive management. There is always demand for this sextet. Later he will go on short tours through Ohio and the South.

Raimund von Zur Mühlen, the German singer, is engaged to be married to Frä. Monica Caelesta von Hunnius, of Riga.

KANSAS CITY.

KANSAS CITY, September 21, 1906.

Last Saturday night there was a meeting held at the Densmore Hotel which will probably have a considerable effect upon Kansas City as a music center, as steps were there taken to organize a musical club, which, judging from the attendance at this first preliminary meeting, will be made up on broad lines and will include in its membership all the leading musicians.

Up to the present time efforts toward promoting good fellowship among the local musicians have not met with success. There have been many circles, where the talents of each were recognized by the others, and where the peculiarities of each were also recognized and respected, but there has been no central body, which included all these people and made it possible for them to not only get well acquainted with each other, so they could know what Kansas City was capable of, musically, but also could help the city to musical knowledge by bringing others here.

The name of the club was not chosen, this matter being passed over to the next meeting, which will be held at the same place October 6.

C. E. Hubach presided at the meeting and the following were appointed a committee of construction: G. B. Penny, Glen Woods and Fred W. Wallis. At the close of the business meeting a dinner was served at which the following were present: Carl Busch, Francois Boucher, Gottlieb Federlein, Frank P. Fisk, Jos. A. Farrell, A. G. Hubach, C. E. Hubach, Edwin House, Franklyn Hunt, Peter Karsgaard, Edwin Kreiser, W. H. Leib, Carl A. Pryor, Hans Peterson, G. B. Penny, M. Runyon, Herman Springer, Gustav Shoettle, H. E. Schultze, B. J. Stevens, Glen Woods, Fred W. Wallis and Ralph Wylie.

The membership of the club will be confined to men, as there are now various organizations to which the women of the city belong.

Olive B. Wilson and Addison Maderia have been added to the faculty of the Kansas City Conservatory of Music and Art. Miss Wilson will teach sight reading and public school work, and Mr. Maderia will have the department of opera and dramatic art.

Gustav Shoettle, director of the Schubert Club, reports that he is having a big advance sale of the season tickets for the concerts that club is to give this season, the first of which will be October 23.

Rudolf King, pianist, gave two recitals in the assembly hall of the Manual Training School Thursday, being assisted by Cleopatra Dix, soprano, instead of Ada L. Harrington, who was unable to keep her engagement on account of illness.

Vincent Kay, violinist, and pupil of Hans Peterson, is first violinist at the Orpheum Theater, with M. Lenge.

Eleanor B. Stuart, pianist, is sharing a studio with Mrs. W. G. Hawes, 523 University Building.

The Lyric Quartet and the Wylie String Quartet will give the first of the series of concerts for which they are preparing this year about the middle of October. It will consist of the Persian Garden, by Lehmann.

Ida Simmons, who was forced to give up piano playing for a period of two years, is about to return to this city from Michigan, and has again taken up practice, so it is likely she will be heard in recital during the coming season.

Henry Bray, of Philadelphia, manager for Ellen Beach Yaw, was in the city this week, and it is likely will make a contract to bring Miss Yaw here in December.

Henry Baerman, who has been in Pittsburg, Pa., for the past two years, and was a member of the Symphony Orchestra of that city, has returned to this city, and organized an orchestra.

"King David" will be given this evening in Howard Memorial Church, with a chorus of forty voices, under the direction of Crosby Hopps.

Louis Appy, of this city, has been appointed instructor in 'cello in the University of Kansas, at Lawrence. This is a new department for the university.

While almost all of the musicians have returned from their summer vacations, and are teaching, their classes be-

ing generally well filled, there has been nothing musical to this time, and will be little until after the first week in October.

F. A. PARKER.

LINDSBORG, KAN.

LINDSBORG, Kan., September 21, 1906.

Prof. H. E. Malloy has been elected leader of the Bethany Symphony Orchestra.

Mary Freeman, the new voice teacher at Bethany College, was the soloist at the recent entertainment given by the Luther League.

Arrangements are under way to engage Gadski for a song recital when she comes out this way the latter part of October.

The violin department at Bethany College is going to have more work this year than usual. Former pupils are again on hand and there is a very large amount of new material. The piano department has become so popular that three additional teachers have been employed.

Laurance Joiner, who has been training the Plainville, Kas., band during the past summer, has accepted the position of instructor in clarinet at the Bethany College.

Rosenthal Piling Pelion on Ossa.

For pianists to make their own "arrangements" of the compositions of their forerunners has been common enough in musical history. Liszt "arranged" Chopin, Schubert and others, Tausig arranged Bach and many more; Rubinstein arranged Schumann, Chopin, etc., and all recent players have arranged Liszt—in the way of smoothing out the superabundant technical difficulties of his writings. It has been left to Moriz Rosenthal, the Austrian lion of the piano, who will tour America next season, to "arrange" Liszt by multiplying these difficulties. This summer he has been adding to some of the most trying works of the great Weimar master figurations which are said to be among the most amazing ever contained in piano scores. Only a giant of technic like Rosenthal would have the audacity to venture upon such hazardous ground. These Liszt arrangements will be included in Rosenthal's programs on his forthcoming visit to this country.

Amelie Seebold Exponent of Lamperti Method.

Amelie Seebold, pupil several years of Francesco Lamperti (the elder), has the faculty of creating much enthusiasm over her method in her pupils. She had a fine career in Italian opera in Italy, France and Germany, and was subsequently persuaded to make a specialty of this worldwide method, with warm recommendations by her famous maestro. Broken voices, voices thought beyond repair, uneven voices, singers with no range, all achieve superb results under her skilled tuition. The Lamperti certificate reads as follows:

I the undersigned, gave two years lessons in the art of singing to Amelie Seebold. This lady has a beautiful mezzo-soprano voice and musical talent; she sang in opera and concerts with very good success, and knowing thoroughly my method, she can make an excellent teacher in the art of singing.

In faith,

FRANCESCO LAMPERTI.

San Remo, November 17, 1890.

Lillian Miller Announcement.

Lillian Miller, teacher of piano and harmony, song interpretation and accompanying, resumed teaching at 27 West Sixty-seventh street, known as "the Sixty-seventh Street Studios." She is at the Bank Building, Montclair, N. J., Tuesday afternoons. Regarding her principles of instruction, her circular states:

Physical difficulties of the hand and arm in piano playing may be overcome. Each difficulty should be met on its own ground regardless of any cut and dried method. The true teacher should understand his own hand and the hands of others; the action of the muscles and joints, conditions of nerves and sensation of weight and tension.

Control of touch can only be assured by free and easy use of the hand and arm together. Years may be wasted in acquiring this unless the teacher has a large fund of resourceful knowledge and experience.

The Landon Conservatory.

DALLAS, TEX., September 20, 1906.

Charles W. Landon is the special active musical force in this thriving city. The Landon Conservatory of Music has a large and important clientele. The fall session has just begun, with twice as many students as before. Teachers are enthusiastic and students happy. Noteworthy were the series of graduates' recitals some time ago, the programs made up of standard instrumental and vocal music.

Mr. Landon is well known North, bearing the patronymic of the "Father of the New York State Music Teachers' Association," founded by him, with Otis W. Greene, J. F. Von der Heide and others in co-operation, in Hudson, N. Y., 1889.

Some Dufault Bookings.

Paul Dufault, the tenor, is engaged for the Worcester Festival, to sing in the oratorio "Israel in Egypt." He sings "The Enemy Said" with ringing fervor, most effectively, and the duet with Grace Munson is very important. Afterward he will sing with the Montreal Symphony Society; then in Norwich, Conn., and negotiations are pending with a number of German societies. The past summer, while resting in Canada, he sang in a series of eighteen concerts. He has opened his studio, making a specialty of French songs, coaching and repertory. He has begun his seventh year at the Church of the Pilgrims, Brooklyn.

Wiley Sang Before Distinguished Company.

Clifford Wiley sang for the Associated Press dinner at the Waldorf-Astoria Wednesday of last week. Mark Twain and General Horace Porter were among the guests. In a report of the meeting the New York Times said:

"After Mr. Wiley had sung excellently the Toreador song from 'Carmen,' Mr. Stone arose and requested him to sing 'The Song That Reached My Heart.' The applause was deafening."

Mr. Wiley will sing at the first of a series of orchestral concerts to be given in Washington, D. C., on October 28, under the direction of Hermann Rakemann.

Frank Seymour Hastings' New Works.

New works composed during the summer, still in manuscript, by Frank Seymour Hastings, include two choruses for male voices, which will be sung the coming season by the Amateur Glee Club, and a song for tenor, written for Edward Johnson. Mr. Hastings is known as a most active man, his important business affairs absorbing most of his time; yet he finds opportunity, somehow or other, to create something new, usually published by Schirmer.

Mrs. Benjamin Chase's Singing.

Mrs. Benjamin Chase, soprano, of St. Louis, where she sings professionally and holds an important church position, gave much pleasure to a company invited to hear her at the Francis Stuart studios, Carnegie Hall, recently. Her former teacher was there and found great improvement in the voice, especially in the new field (for her) of coloratura work. She sings with ease, musically and with good enunciation. These were her songs: "Thou Brilliant Bird," David; "Ernani Involami," Verdi; "Als die alte Mutter," Dvorak; "Open Secret," Woodman, and "Se Saran Rose," Ardit.

Robinson Will Unlock Doors October 2.

Walter H. Robinson, the vocal instructor, will reopen his studio at Carnegie Hall Tuesday, October 2. Besides a large class of private pupils, Mr. Robinson is the vocal instructor at St. Margaret's School for Girls, on Fifty-fourth street, between Fifth and Sixth avenues. He is also solo tenor in the choir of St. James Episcopal Church, corner Seventy-first street and Madison avenue, and conductor of the Richmond Hill Choral Society. With these varied activities, it seems superfluous to state that Mr. Robinson will have a busy year.

Pizzarello Teaching in Paris.

Joseph Pizzarello, who divides his time between New York and Paris, has been teaching in Paris throughout the summer. Rounoubire, the French tenor engaged for the Metropolitan Opera House, is studying with Mr. Pizzarello, and will continue to study with this teacher when both return to New York next month. Mr. Pizzarello says that Rounoubire was known as a baritone-tenor, and formerly found it difficult to sing high notes. Now he sings the same arias in lyric style with utmost ease.

The Grienausers Return.

Carl Grienaus and Elizabeth Grienaus, soprano and accompanist, have returned from a long stay in the Adirondacks. The 'cellist will give his only New York recital at Mendelssohn Hall, Thursday, November 15, and a special novelty will be his 'cello quartet, which will then make its debut. The Grienausers open the musical season in Rochester, N. Y., soon, and later go on an extended Southern trip.

Mrs. Ford a Transatlantic Traveler.

Mrs. Seabury C. Ford, whose reputation is not confined to Cleveland, Ohio, her native city, has spent the summer in Paris. She studied with two teachers, Mons. Tournouche, chef-du-chant at the Opera, and with Mons. Bataille, husband of Roger-Miclos. Mrs. Ford has prepared a number of songs and arias for the season now about to open. Mrs. Ford visited Munich and Dresden in company with her daughter, Mignon. They are expected to sail from Antwerp on Saturday, September 29, on the steamship Kroonland.

MADELEINE WALTHER OPENS NEW LOCAL STUDIO.

Madeleine Walther, the distinguished French coloratura singer and teacher, arrived in New York last week, and will hereafter make this city her permanent field of activity. Encouraged by her success as one of the leading teachers in the vocal department headed by Etelka Gerster at the Institute for Musical Art in the city of New York during the past season, Mlle. Walther has opened a studio for private instruction in the vocal art. Mlle. Walther has been herself taught in the best of schools, being one of the most prominent pupils of Etelka Gerster, and in her own teaching she will adhere strictly to the principles of that famous diva's methods.

When Madame Gerster accepted the engagement to teach here she chose from among her large class of pupils Mlle. Walther to come in advance and prepare the students for her own personal work. Mlle. Walther was at the institute for one season. The following testimonial shows in what high esteem Madame Gerster holds her French pupil:



MADELEINE WALTHER.

"I can highly recommend Mlle. Madeleine Walther as an artistic, capable and conscientious exponent of my method, being, as she is, a favorite on the concert stage in Germany, France and Belgium. Mlle. Walther's experience as teacher and artist renders her a safe and intelligent guide for pupils entrusted to her care.

(Signed) "ETELKA GERSTER GARDINL."

Although Mlle. Walther will make a specialty of teaching, being deeply interested in that branch of her art, she will also do some concert work in this country. In Europe she has concertized extensively and very successfully, as the appended criticisms show. The young artist was born at Havre, France. She studied four years with Madame Gerster in Berlin, and after touring for a time settled in the German capital as a teacher. Her voice is a beautiful high soprano, perfectly placed, very evenly developed and under absolute control. She possesses great facility in coloratura, and sings with much warmth. Her trill is remarkable, and not less her staccato.

Mlle. Walther has the rare faculty of understanding how to impart her knowledge to her pupils, and she has been

singularly successful in her teaching, both in training singers destined for a professional career as well as amateurs. Here are a few of her European criticisms:

Madeleine Walther is a rising theatrical star in coloratura singing. She shows us the greatest advantages to be obtained from a training by Madame Gerster.—Norddeutsche Allgemeine Zeitung, Berlin.

Great success was attained by Mlle. Walther, a singer from Berlin, at the concert on Wednesday last. Mlle. Walther is gifted with a very clear soprano, which she governs with great virtuosity. In G. Bizet's "Pastorale," in the "Thème varié" of H. Proch, in Dell'Aqua's "Vilanelle," and in the "Ridónami la Calma" of Paolo Tosti, all works of very diverse character, she proved that she had excellent schooling. She has perfect diction, pure intonation and indisputable understanding of the work she interprets. Her success was decided after the very first item on the program, and grew still more after Proch's variations, assuming the proportions of a real ovation. After having sung the beautiful prayer, "Ridónami la Calma," with an emotion that proved infectious, Mlle. Walther was recalled by an audience comprising more than 3,000 persons, and added to her program Max Stange's song, "Die Bekehrte," which charmed the audience.—Chronique Musicale, Antwerp, Société Royale de Zoologie.

He had certainly found in Mlle. Walther a singer in every respect perfectly suitable to the part. Her tones penetrated to the hearts of her audience, for she sang with real feeling. Such soothing power can alone proceed from one who has herself experienced it. Her voice sounded more beautiful than ever in the soft high notes. The words were comprehensible to the last syllable, though Mlle. Walther is a French lady.—Der Reichsbote, Berlin.

Mlle. Walther attained great success through her pronounced musical intelligence and great ability in the rendering of two well known airs from Delibes' "Lakmé" and Mozart's "Il re Pastore." There were four more songs on the program.—Berlin Lokal Anzeiger.

Mlle. Walther introduced herself as an extremely tasteful soprano singer, whose chief quality is coloratura. The great air from "Lakmé" and that of the divine Mozart's "Il re Pastore" gave the singer full opportunity for showing her brilliant ability in the best light.—Germania, Berlin.

Some years ago the singer, Madeleine Walther, showed great skill in coloratura. This seems to have developed still more, as could be seen by her rendering of the great aria from "Lakmé." Great dexterity in staccato and the exactitude with which she took the highest tones (as for example, the high E) called for warm applause.—Staatsbürgerzeitung, Berlin.

Mlle. Walther is on the best road to attain great success as a coloratura singer. The young artist already shows remarkable ability in ornamental passages.—Nationalzeitung, Berlin.

Mlle. Walther is one of the few coloratura singers to whom we listen with pleasure, for her voice sounds natural and unforced, and gives the impression of sure and sound ability. Her clear, sympathetic voice rose without effort to the high E flat. Of the songs she gave us, her rendering of Schubert's "Liebesbotschaft" pleased me most, and also a charmingly graceful song of P. Scheimpflug's, which I hope may soon become popular.—Allgemeine Musik-Zeitung, Berlin.

The artist, Mlle. Walther, from Berlin, is one of the most refined representatives of her branch of art. Her singing was without artificiality or a hankering after effect, and gave the audience real enjoyment. The much prized artist showed the art of delivery and real feeling in its most attractive light. She sang the Sixty-second Psalm, set to music by Alb. Becker, and the air from Handel's "Messiah." Her intonation is pure and clear and the music poured from her like pure gold; nor was she lacking in warmth, the life giving warmth which takes the heart prisoner and makes the soul vibrate with deep and holy feeling. How sweet and winning her last air from "The Messiah" sounded! She possesses precious gifts that quite captivated her audience.—Intelligenz Blatt, Wittenberg.

Madeleine Walther has already won herself a considerable position among coloratura singers. She again reaped great success as an artist in her last appearance in the Beethoven Hall. She showed to what maturity and exactitude her art had developed, above all in the delivery of the "Mad Scene" from "Lucia," in which she succeeded surprisingly well.—Deutsch Tageszeitung, Berlin.

Yesterday the coloratura singer, Madeleine Walther, again gave proof in the Beethoven Hall of her considerable dexterity in singing, and climbed rare heights with her voice, rising to the high E in Mozart's seldom heard air, "No che non sei capace," as also later in the famous and extremely difficult "Mad Scene" from Donizetti's "Lucia." This she rendered with quite exceptional technique.—Volkzeitung, Berlin.

Madeleine Walther, who gave a concert in the Beethoven Hall, has given her voice a good schooling, so that she can place more daring pieces such as the well known "Mad Scene" from Donizetti's "Lucia," in which the voice seems to compete with the flute obligato. Those who waited for it were rewarded by the delicate placing of the head notes, the light way in which she took them, the dainty staccato passages and the smoothness of real bel canto.—Die Post, Berlin.

Madeleine Walther made a very successful appearance on the 8th of November, in Beethoven Hall. The singer had a special opportunity for showing her great talent for vocalization in an air by Handel.—Nationalzeitung, Berlin.

It would be difficult to find a voice more and better schooled. The voice itself has a charming tone, very clear and

of remarkable evenness. The artist used it, too, with perfect art, placing every tone with an exactitude and a rare clearness even in the highest register and pianissimo passages. Mlle. Walther sang recitative and aria from Handel's "L'Allegro" and "Il Penseroso," one of the most difficult achievements for a light singer. Mlle. Walther sang more songs by Liszt, Wolf, Richard Strauss and Alabieff, with so much charm that the audience was enraptured and called for an encore. The artist's success was as complete as it was merited. Four warm recalls!—Le Nouveau Précurseur, Antwerp.

We, for the first time, heard a singer who can boast of a good reputation in Berlin, Mlle. Walther, a sister of the brilliant violinist. This singer possesses a beautiful soprano, her method of singing is remarkable, her passages from strongest forte to pianissimo are done with great facility and without a slip, and besides this, her voice is even, her vocalization brilliant and her shading excellent.—Le Matin, Antwerp.

A TOPEKA MUSICAL CLUB.

TOPEKA, Kan., September 22, 1906.

This richest of wheat growing states is beginning to see considerable musical activity. The Ladies' Musical Club, of Topeka, has planned some interesting programs for the season. Tchaikowsky and Rubinstein are to have special days, and MacDowell and Chadwick and other American composers are to be considered. At the first meeting, September 26, Ellen Parkhurst will read a paper on Tchaikowsky, and illustrations will be played and sung by Mesdames Going, Fuller, Stoker, Thatcher, Garver, Tracy, Thomas, Widney, MacLennan, Foster and Hodgins. Tchaikowsky will continue to be the topic for the meetings October 10 and 24, and November 28. At the November meeting some Rubinstein numbers will be introduced, and Miss Parkhurst will read a paper on the life of that composer as a foretaste of the December and first January meetings. MacDowell will be taken up January 23 and continued on February 13, March 13 and March 27, and April 10 and May 8. Some Chadwick numbers will be included in the meetings of April 10 and May 8, and May 22 will be devoted to Chadwick. The officers of the club are: President, Ellen Parkhurst; honorary president, Mrs. John W. Hardt; vice president, Mrs. Frank P. MacLennan; secretary, Mary Harrison; treasurer, Mrs. Sadlier J. Hodgins; corresponding secretary, Gertrude Tracy; librarian, Mrs. Robert D. Garver, and Federation secretary, Mrs. Frank P. MacLennan.

Mary E. Hallock's Recital.

Mary E. Hallock, the Philadelphia pianist, gave an interesting recital Monday afternoon in the Madison Square Garden Concert Hall. The audience was composed of admirers of this talented young woman, who testified their appreciation of her playing in an unmistakable way. The program was well chosen, being diversified and not too heavy. It was as follows:

Etude, C sharp minor.....	Chopin
The Skylark	Tchaikowsky
Rhapsodie	Brahms
Fairy Story	Raff
Etude, E major	Chopin
Waltz, in G flat major.....	Chopin
Nocturne, in G major.....	Chopin
Gavotte	Dreyschok
Waltz Impromptu	Liszt
Rhapsodie, No. 8.....	Liszt

Miss Hallock possesses many pianistic virtues. Her technic is clean and ample and she plays with unusual intelligence. She is blessed with the artist temperament and her style is peculiarly joyous. Among the young women pianists of this country Miss Hallock holds an enviable position. It is her purpose to do much concert work next season and she may play again in New York.

Corinne Welsh Back With More Lieder.

Corinne Welsh, the contralto, has returned to New York from a three months' stay in Leipzig, Germany, where she studied with Mrs. Carl Alves. Miss Welsh was coached in a number of new lieder and arias, and is reported to be in the best of health and in better voice than ever. She will be heard in many concerts and recitals during the autumn and winter.

Carpi Again in Florence.

In a private letter received from Florence Monday, it was announced that Vittorio Carpi, the distinguished singer and teacher, is again located at his studio residence, Via Nazionale 24. Signor Carpi has a number of Americans as well as Europeans studying with him in the delightful Tuscan city.

The Karlsruhe Opera will produce these works not previously heard there: Smetana's "Dalibor," Strauss' "Feuersnot," Siegfried Wagner's "Bruder Lustig," Lorentz's "The Monk of Sendomir," d'Alcant's "Flauto Solo," Röhr's "Vaterunser," and Delibes' "Lakmé."



CHAMPS-ÉLYSÉES, NEAR THE MUSICAL COURIER'S PARIS OFFICE.

14 RUE LINCOLN
AVENUE DES CHAMPS-ÉLYSÉES,
PARIS, SEPTEMBER 10, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

It is a characteristic of our age that it produces a crowd of artists not belonging to the ranks of those whose talent aids them to obtain daily bread, but appearing among the denizens of the world of society—the aristocratic musicians who in consequence of steady and persevering study have been able to issue from behind the barrier which used to separate so inexorably the artist from the amateur.

In past times we did not find a single man of society, with the exception of one or two remarkable "by products" of their class, capable of dealing with an orchestra. The notable exceptions were Prince Poniatowski, one of whose works was accepted by the Opéra, and the Marquis d'Aoust, with perhaps one or two others. Nowadays, how many musicians have we who are in society, beginning with Camille d'Erlanger?

Let me give a short account of the best known:

Pouget de Saint-André is the author of a remarkable "Velléda" and of a pretty light opera, entitled "Loup-Garou." In addition to this, he is an excellent organist, and he is often to be heard in the smart salons of Paris as interpreter of his own music, to which his fine voice does complete justice.

Georges Hüe has composed "Roi de Paris" for the Opéra, where it has met with success.

Mr. Deutsch (de la Meurthe) is known as a sportsman and a composer of graceful chansons.

Herman Bemberg made an early appearance as a com-

poser of drawing room music. His sister, Saly Stern, and Madame Conneau were the most successful interpreters of his compositions.

The Comte de Beaufranchet has in hands a collection of sacred music of considerable merit; he has also written an opera, successfully produced last year, in which the American singers, Clara and Grace Carroll, created the principal roles.

The Comte de Maupeou, laureate of the Crescent prize; Mr. de Saint-Quentin, the Baron de La Tombelle, the Comte Eugène d'Harcourt, founder of the concerts named after him; Mr. de Bréville, the Marquis de Torre Alfina, the Comte de Saussine, the Duc de Massa, the Vicomte de Balore, and many others are well known in the artistic world as well as in the salons.

The Prince Mirko, of Montenegro, brother of the Queen of Italy, has composed a march, which he has dedicated to the city of Rome.

The Prince de la Tour d'Auvergne-Lauraguais, a student, sometimes, it is said, gives inspiration to the triganes who play in the fashionable cafés, and several anonymous waltzes are said to owe their origin to this gifted but negligent artist-prince.

Baron Paul Ramon, a former friend of the Prince Imperial, is the composer of the "Chansons Parléées et Chantées," to the words of Marie Kryzinska.

The Prince Troubetzkoy, Leo Sachs, the Comte d'Azvedo da Silva, Gaston Berardi, Paul Fournier de Paëpe, Maurice Depret, secretary to one of the embassies; André Pollonnais and André Fijan are all stars in their firmament.

Noël Desjoyeux is better known as the composer of "Gypsis" and of "Renaud d'Arlès" than as a member of his social set, which is nevertheless one of the most distin-

guished in Paris; and Mr. de Bertha, the apostle of Hungarian music, has enriched the musical technique of his age with a new "fashion," which was the subject of a lively dispute that he had with the Prince Polignac. Last of all, the Marquis d'Ivry, whose "Amants de Vérone" was a success with Victor Capoul as Romeo.

Albert Carré has been officially informed that the selection made by him of Jacques Miranne as first leader of the orchestra in the Opéra Comique has been sanctioned by the Minister of Fine Arts. Mr. Miranne will have as colleague Mr. Ruhlmann. The post of "musical director" has been done away with.

The new chef of the orchestra will make his first appearance next Thursday, when he will conduct the performance of "Werther," on the occasion of the debut of Mlle. Lamare as Charlotte. Mlle. Lamare was a triple prize winner at this year's concours of the Conservatoire.

The coming week is to be a real "first appearance week" at the Opéra Comique. Besides Mlle. Lamare, we shall have Mr. Francell, who is to appear on Tuesday in the opera "Mireille," and on Friday Marguerite Sylva as "Carmen."

At the Opéra Mr. Gailhard has issued the list of new works, which he proposes to bring out during next season.

Some time ago I mentioned the decision arrived at by the directorate of the Opéra Comique, as well as that of the Comédie Française, to prohibit the wearing of hats by ladies sitting in the orchestra stalls and in the front balcony. Now that it is the eve of the reopening of these theaters, the directorates wish to remind the public of this regulation. In future hats will only be permitted in the boxes, the balcony stalls and the upper tiers. It is to be seen whether the enforcement of this regulation will make any difference in the receipts of the theaters.

This past week witnessed the recommencement of the theatrical season in Paris. The Opéra Comique and the Gaiété are already at work again, and now follow the Vaudeville, the Athénée and the Nouveautés, as well as the Gymnase and the Théâtre Antoine. Sarah Bernhardt, MM. Antoine, of the Odéon, and Lucien Guitry are returning to Paris to set the rehearsals in full swing. The Théâtre Cluny has had already a general rehearsal and a first night, that of "Cinderella," which is to be passed on to the Porte Saint-Martin. No one is sorry that the theatrical season is beginning again; the Parisian is lost without his theaters.

It may interest the readers of THE COURIER to know what salaries were paid annually to the members of the corps de ballet of the Opéra in the middle of the eighteenth century.

On December 5, 1749, a lyric tragedy by Cahusac, with music by Rameau, which was entitled "Zoroaster," was represented. The entire female staff of the ballet appeared in this, with the exception of the "learners" or "danseuses"

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apprentices," as the term was then, who did not appear in public or figure in the books of the Opéra.

The ladies received the following salaries: Mlle. Camargo, the "star," 2,000 lire; Mlle. Dallemard, 1,500 lire; Mlle. Lyonnais, 1,500 lire; Mlle. Puvignée, Jr., 1,500 lire; Mlle. Carville, 800 lire; Mlle. Lany, 1,200 lire; Mlle. La Batte, 800 lire; Mlle. Saint-Germain, 800 lire; Mlle. Courcelles, 1,000 lire; Mlle. Thierry, 500 lire; Mme. Puvignée, 500 lire; Mlle. Beaufort, 400 lire; Mlle. Sauvage, 400 lire; Mlle. Briseval, 400 lire; Mlle. Dazenoncourt, 400 lire; Mlle. Pasquet, 300 lire; Mlle. Désirée, 300 lire; Mlle. Victoire Devaux, 500 lire; Mlle. Bellenot, 300 lire. The total budget for the ladies of the ballet amounted to 15,100 francs. There were four unpaid supernumeraries, Mlles. Grenier, Deschamps, Sr., Pachot and Scelle. No extra fees or presents were received by the danseuses, with the exception of the odd "perquisite" of "bread, wine and shoes," which were allowed for each performance, to keep the dancers in fit condition. Mr. Gailhard's balletteuses have every reason to congratulate themselves on having escaped being employed at the Opéra a century and a half ago.

From Aix-le-Bains comes the account of the brilliant successes achieved by Cécile Thévenet in "Carmen" and in the "Ninon" of Missa, of both of which works gala performances were given. The artist received an enthusiastic ovation when the curtain fell, and the impression produced on the public of the famous watering place of her masterly acting will not be easily forgotten. All congratulations to this gifted artist.

From Béziers I hear that the grand gala performance which took place on September 2 at the open air theater in honor of Camille Saint-Saëns was the scene of triumphs also for other well known musical artists, including the distinguished violinist Johannes Wolff, who performed a romance, with piano accompaniment by Saint-Saëns. The proceedings closed with a lyric comedy in one act by Jean Musy, libretto by Michaud d'Aumiac, entitled "Les Mystères de L'Hyménée."

After a brilliant career in Germany, the "Salomé" of Richard Strauss will be represented in Italy, on December 20, at the Grand Theater Royal of Turin. Richard Strauss will lead the orchestra himself, and the principal role will be confided to Gemma Bellincioni, the celebrated Italian lyric tragedienne.

A big newspaper trust is being formed in Italy, with the avowed object of "directing more surely the Parliament and public opinion." The Tribuna of Rome, the Mattino of Naples, the Stampa of Turin, and others of the chief Italian organs will become members of the trust.

The poet and playwright Giacosa has just passed away in Italy, and on the subject of his loss the following telegram

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has been addressed by Sarah Bernhardt to the correspondent of the Corriere della Sera:

"It is with deep grief that I learn the death of this noble spirit, a true Southern soul, full of tenderness and delicacy. Italy loses in him one of her greatest writers. France one of her most faithful friends, and we artists have to lament one of the lights which illumined and sustained us.

"When I was in New York I had the happiness of creating one of the parts in his fine work, 'La Dame de Chantant,' which I afterward played in Italy. He wrote it for me, and I intended presenting it again to the public next season. But my hopes and plans have been cut away by pitiless Death.

"I offer my sincerest sympathy to his family, and assure them of my everlasting devotion to his memory."

Probate has been granted of the will, written in his own hand, of Manuel Garcia, the famous singing master, who died in London on July 1, at the age of 101 years. The gross value of his estate was sworn at £4,362, with net personality of £4,116. All of his property was left to his widow, subject to some small legacies.

No detail concerning Imperial Majesty is too petty for history, and therefore it may be permissible to chronicle the fact that the Emperor William has just designed a new monogram for his personal note paper. Up till now this paper had stamped in the left corner the letter "W" and an imperial crown. The paper was white and glazed. Henceforth the imperial letter paper will be light blue and will have a grained surface. In the top right hand corner the imperial eagle perches on a shield surrounded by the collar of the Black Eagle and the collar of the Garter, with the historic device, "Honi soit qui mal y pense." Two crossed marshal's batons form the base of the monogram, and the whole is surmounted by the imperial crown. His Majesty is evidently tired of simplicity.

The Association of Concerts-Colonne will resume its performances at the Théâtre du Châtelet on Sunday, October 21, at 2:30 in the afternoon. The program has not yet been published.

Sunday afternoon last Edward Johnson, a young tenor

of excellent voice and interpretative ability, who comes from America, was heard here before a select audience in a new song cycle, entitled "Thistledown," by Gerrit Smith, with the composer himself at the piano. "Thistledown" may be described as a series of impressions of a heart that has suffered! Fugitive thoughts—but so well balanced and coherent as to form a poetic picture of human passion and longing, and, at the end, resignation.

The author begins with a reference to three things—three flowers, which he bears shrouded in his heart of hearts—a rose, a pale anemone, a dead wild weed. What follows is purely subjective and has by the poet's art been left entirely to one's own construction. The first movement serves as an introduction; then follows an idle day dream full of the tranquillity of life while yet untouched by pain. Next comes a touch of awakening: "There's a bird beneath your window." Then he says: "I was your friend once, very long ago—you held the key to my heart! How now?" Then the daisy chains fade away to be replaced by stronger bonds of love. He gives his heart to the bells, the birds, the flowers—to say his love is dead. Then comes again the reminiscence of the brightness of life and youth. * * "There's a flush on the face of the apple trees"—and, "In her hand she takes a rose." The four seasons follow, the theme of which is not treated by the composer, it being too long. However, he breaks out again into cynical comment: "Pepita, my Pepita, your small heart might be truer." Nevertheless, in spite of the worldly trials of love, "the moon sits placidly far in the heavens and spins where the shadows ebb." Once again her tides draw him back to his heart's desire—and he sings: "Nightingale, nightingale, if I could steal your wings, into her heart I'd fly!" Yet at the last, he dreams only that he loves a star—which says: "It is in vain men seek to know and love me—for my name is Peace, and only in the grave men know me."

The stanzas and thoughts have been bound together by the composer in a filagree of ornamentation by means of a continuous piano accompaniment, which gives suggestions of the colors with which the poet is working, and serves as a framework to enhance the value of his thought.

As indicated before, Mr. Johnson interpreted this cycle beautifully, and both the singer and the composer were warmly complimented.

Mr. Johnson has been in Paris since early June, coaching

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with the well known composer, Richard Barthélémy. He will shortly return to America, where he has engagements to sing at Bangor, Me., October 5; Portland, Me., October 10; at Boston, with the Handel and Haydn Society, November 3 and 17; Lynn, Mass., and Gloucester; Minneapolis and St. Paul, Minn.; Terre Haute, Ind.; Newark, N. J., with Schumann-Heink; two weeks with Chicago Orchestra, etc.

Mr. and Mrs. Frank G. Dossert, well known vocal teachers, are looking forward with pleasure to the Paris debut of their pupil, Marguerite Sylva, who is to sing the title role in "Carmen" at the Opéra Comique on Friday evening of this week. Madame Sylva has already appeared with great success in the same opera at Nice, Nancy and Monte Carlo, and has been heard in concert this season at Ostende, Interlaken and Zürich. Both Victor Capoul, of the Grand Opéra, and M. Carré, of the Opéra Comique, have taken a warm interest in the young artist and predict for her a brilliant future.

Gratitude to the teacher is a rare quality in these days, and Mr. Dossert is justly proud of the following letter, written him by Madame Sylva immediately after her engagement: "Dear Master—I know that you will rejoice when I tell you that I have signed a contract at the Opéra Comique, starting September 1. * * * I was very fortunate. I gave an audition—or, rather, M. Carré gave me one—in which I played different scenes from "Carmen." He made me an offer then and there, and today we settled all. I do not have to, like most girls, give trial performances. He engaged me as an accomplished artist, and I am to make my regular debut in the first days of the month. Just think—Marguerite Sylva de l'Opéra Comique de Paris!—What an honor! And M. Capoul says that the doors of the Grand Opéra will open for me when I care to enter. * * * My studio friends don't know their luck to have you to work with. All speak of 'my beautiful voice.' I accept the compliment for you."

Mr. and Mrs. Dossert will occupy their new studio in the Rue Spontini on September 15.

Cissie Lee, a pupil of Wager Swayne, was awarded the first piano prize (with money and medal attached) at the Welsh National Eisteddfod. The test number was Chopin's "Berceuse," and Miss Lee, out of more than fifty competitors, was the fortunate winner of the prize.

Oliver Denton, of New York, is in Paris, doing good work with Mr. Swayne. Mr. Heath, also a pupil of

Swayne, has been engaged for a three months' tour in the United States with an English singer. Rafael Navas, another talented pupil of the same teacher, is having splendid success at San Sebastian.

Edward Falck, an exceptionally able musician, formerly kapellmeister at the Grand Ducal Court Opera in Karlsruhe, has now located in Paris to coach and prepare singers in Wagnerian roles and German opera generally. His "specialty" is the German lied, for which Mr. Falck comes warmly recommended by so great an authority as Dr. Felix Mottl, of Karlsruhe and Bayreuth.

Mr. Falck has already been secured by Frank King Clark for his classes in German opera.

John Braun, the tenor, who has been doing such satisfactory work with Frank King Clark in Paris, left for America to fill a series of concert engagements, and has just signed with Manager Henry Wolfsohn for the coming year.

Janet Spencer, the contralto, after coaching with Mr. Clark all summer, returned to America last Saturday by the Holland-American liner Staatendam.

Dr. F. D. Lawson, tenor of St. Bartholomew's Church, New York, who also has been coaching with Frank King Clark this summer, returned to his home last week.

From the "Esperanto" Congress: "Do you speak 'Esperanto' fluently?" "No, not quite. I think I must try to spend some time in the country itself, so as to get practice."

Another conversation between Esperantists: "My dear sir, I am so glad to see you, and as we both understand the language so well, we can have a long chat. But, first, can you lend me a couple of louis?" "Eh, what did you say?" "I ask you if you can lend me a couple of louis." The friend reflects. "Well, now, that is a funny thing. After all the time that I have studied Esperanto, I find that there are still some words in the language which I do not understand." (A "louis" is a 20 franc gold piece.)

Some day, when the hundreds of thousands of MUSICAL COURIER readers shall have acquired the habit of understanding "Esperanto," including the expressions of "louis," "sovereign" and "eagle," all nations then will be singing

in that language, for our operas and songs—lieder, chansons, canzoni and ballads—all will be translated or written in that mellifluous and universal tongue.

"Some day!" Why not? Who knows!

DELMA-HEIDE.

Madame Garrigue Saw de Reszke and Marchesi.

Esperanza Garrigue was among the arrivals last week from Europe. She will resume her teaching in the art of singing October 1 at her new studio, 404 Carnegie Hall. Madame Garrigue's trip abroad was not only for rest. While in Paris she visited Jean de Reszke and Madame Marchesi, and from both these celebrated exponents of singing she asked criticism and counsel regarding a very brilliant and talented young pupil who is endowed with a beautiful lyric soprano voice. Both M. de Reszke and Madame Marchesi were most generous in their praises and encouragement, and both manifested genuine interest in the young singer's welfare.

Madame Garrigue says that M. de Reszke was very happy to receive the many messages sent him from his devoted American friends, assuring him of the enduring memories they preserve of his great art. De Reszke is throwing himself heart and soul into his teaching. His one wish is to produce great artists.

The marvellously preserved Marchesi, who quotes her age with pride, has been before the world as a teacher of artists for fifty years. She is as enthusiastic and youthful in mind as a woman in her twenties. It was a rare privilege to discuss with Madame Marchesi the subject so dear to her, and to hear her teach.

Madame Garrigue may be consulted at her studio during the morning hours, and at her residence, 172 West Seventy-ninth street, after 2 p. m.

Sanchez Has Opened a Studio in Newark.

Carlos N. Sanchez, the operatic tenor and vocal teacher, has opened a studio at 643 Broad street, Newark, N. J. Señor Sanchez will teach at the new place Wednesday and Saturday. The other days of the week he will be at his New York studios, at 138 Fifth avenue. The season has begun auspiciously for this accomplished master.

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Carl Venth in St. Paul.

Carl Venth, the talented violinist and composer, for many years prominent in the musical circles of New York, is now in St. Paul, Minn. It is reported from the Northwest that Mr. Venth will make that city his home. Mr. Venth is to be the concertmeister of the St. Paul Symphony Orchestra and assistant to the musical director, Mr. Emanuel, formerly one of the conductors of the Savage English Opera Company. Mr. Venth has had a wide experience as conductor and teacher. Although he has only just turned forty, it is more than a quarter of a century since he has made his debut as a concert violinist. In the Northwest Mr. Venth will organize a quartet, and he is

about to establish a violin school. His wife will take up her work as piano teacher in the new field. Mr. Venth will make his first public appearance in St. Paul on November 12, when he will be the soloist with the orchestra, playing one of Bruch's concertos.

Mr. and Mrs. Venth returned two weeks ago from a summer passed in Holland, Northern Germany and Norway. The St. Paul papers have published column articles announcing the fact that the Symphony Orchestra has secured this gifted man. In the departure of Mr. and Mrs. Venth for Minnesota, Brooklyn loses two charming members of the musical fraternity, and St. Paul is artistically enriched by the change.

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SATURDAY EVENINGS.		
Oct. 20	Dec. 6	Jan. 26
Oct. 27	Dec. 13	Feb. 2
Nov. 3	Dec. 20	Feb. 7
Nov. 10	Dec. 27	Feb. 16
Nov. 17	Jan. 3	Feb. 23
Nov. 24	Jan. 10	March 2
Dec. 1	Jan. 17	
FRIDAY AFTERNOONS.		
Oct. 19	Dec. 7	Jan. 25
Oct. 26	Dec. 14	Feb. 1
Nov. 2	Dec. 21	Feb. 8
Nov. 9	Dec. 28	Feb. 15
Nov. 16	Jan. 4	Feb. 22
Nov. 23	Jan. 11	March 1
Nov. 30	Jan. 18	

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WASHINGTON COMMITTEE (Formed May, 1906)—Aileen Bell, acting chairman.

Gogorza Going to the Pacific Coast.

Emilio de Gogorza is to begin his season with a tour to the Pacific Coast. His first concert will take place in Salt Lake City, October 11. Recitals will follow in Victoria, Seattle, Tacoma, Los Angeles, Redlands, San Diego, Stockton, Sacramento, Oakland and San Francisco.

BUFFALO.

BUFFALO, N. Y., September 21, 1906.

The Guido Chorus, Seth Clark, director, has resumed rehearsals in the new Ansonia Building. The club has a membership of ninety, nearly all professional singers. The dates of the three concerts for the season are: December 18, February 28 and March 16. Julian Walker is to be the soloist at the first concert.

George H. Wilson, manager of the Pittsburg Orchestra, has arranged for three appearances of the orchestra in Buffalo—November 29, January 7, and February 11.

Evelyn Choate, an accomplished pianist and teacher of Buffalo, has announced a series of lecture-recitals. Her subjects will be: "Richard Strauss; His Art and His Works"; "Russian Music and Russian Composers"; Richard Wagner's Music Dramas, including the "Ring" and "Parsifal."

The Buffalo School of Music, 132 Park street, has entered upon its nineteenth scholastic year. Elinor M. Lynch and Jane R. Showerman are the piano teachers. Mary M. Howard is at the head of the harmony and organ departments. Miss Lynch passed her vacation in the Adirondacks. Miss Showerman was up in Nova Scotia. Miss Howard divided her summer between Montreal and picturesque Quebec.

Henry Dunman and Mrs. Dunman passed the summer in England. They are now on their way back to this country, and on their arrival in Buffalo will again take up their work as teachers of singing, at 67 Palace Arcade.

A lovely German post card informs the writer that Frances Helen Humphrey has been listening to good music in Munich. Mme. Humphrey will soon sail for the United States.

Helen H. Birch, of Greencastle, Ind., a pupil of Sherwood, is to sail on the Ryndaam, from Amsterdam, on October 3, for New York. Miss Birch spent the last year studying in Berlin. Friends predict that she will make her mark as a concert pianist.

Mary Virginia Knoche, of 387 Richmond avenue, has resumed her piano instruction. Miss Knoche's classes are made up of interesting pupils. This excellent teacher is an

organist as well as pianist, and is in all things regarded as one of the most accomplished women of Buffalo. Miss Knoche is a sister of the celebrated artist, Marlatt.

Mrs. J. S. Marrin has returned from an Eastern trip and she will take up her teaching again October 1 at her studio-residence, 250 West Utica street. Mrs. Marrin's pupils advance rapidly under her conscientious instruction.

VIRGINIA KEENE.

LIONEL GITTELSON IN PHILADELPHIA.

It means much for music in Philadelphia that Lionel Gittelson, the violinist, whose residence is 1017 Spruce street, will hereafter make his home in that city. Mr. Gittelson has decided to open a studio there, and while he may make occasional appearances in concerts and recitals, will devote himself to teaching. This he has determined shall be his life work, believing that a violinist's highest mission is to teach. Mr. Gittelson is an executant of exceptional ability, and as he possesses a polished technic and a finished style, and has at command a large repertory, he is particularly well equipped as a pedagogue. It is not making a hazardous prophecy to predict that it will not be long before Gittelson will be recognized as one of the foremost teachers of the Quaker City.

A more thoroughly trained violinist than Lionel Gittelson would be hard to find. He first studied in New York under Leopold Lichtenberg for eight years. This great teacher, the pupil of Wieniawski, at once recognized Gittelson's exceptional talent, and watched his development with unusual interest. Under Lichtenberg's tutelage the young violinist acquired a solid foundation and a thorough knowledge of interpretation. He then went to Europe for a finishing course under Joachim, Wirth and César Thomson, and with these masters studied assiduously for several years. After a year with Thomson in Brussels he went to Berlin, where he subsequently entered a competitive examination with forty-eight candidates for admission into Joachim's class in the Royal High School of Music, and was one of the five accepted. During his residence in Berlin Mr. Gittelson at once began teaching, his first pupil being a daughter of the Hon. Andrew D. White, Ambassador to Germany. Having studied under the greatest exponents of the German and French schools of violin playing, and absorbed the best in each, Gittelson is an all 'round, a symmetrically developed artist. His repertory includes the standard concertos, other classical works, and also many modern compositions. His style is singularly



LIONEL GITTELSON.

elegant, yet he is not wanting in virility. He possesses that uncommon faculty, invaluable in a teacher, of being able to impart to others that which he himself knows.



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HOTEL CECIL, LONDON, SEPTEMBER 12, 1906.

Two of the three novelties played at the Promenades last week proved distinctly disappointing. On Tuesday evening a symphonic poem, "Märchen," by August Enna, the Danish composer, was heard. Enna has made a reputation on the Continent with one or two operas, which we have not heard—of course—in this country. Anyway, as a symphonic writer he is distinctly commonplace. The "poem" is long, quite undistinctive in its character, and only moderately well scored. In parts of it the music descends to a distinctly low level, the sort of thing that would do for the Kursaal of Bexhill-on-Sea. The work is divided into four movements, and is really a sort of symphony written in free form. The composer has given no clue to the poetic basis of his work, and after carefully listening to it I came to the conclusion that it hasn't any. The best of the four movements is the second, an andante, the chief theme of which is rather a fine one. There is a scherzo which has a suspiciously familiar ring about it, and the finale is frankly commonplace.

The novelty played on Thursday night, a symphonic poem, "St. George," is the work of one of the second violins of the Queen's Hall Orchestra, H. Friedlander, who has adopted the nom de plume of Georges Dorlay. One likes to encourage orchestral players to compose, but it is hard to find much praise for "Georges Dorlay's" work. Epitomized, it is "a day out" for the brass and percussion, and in places it is simply a carnival of noise. Moreover, its musical ideas are commonplace and certainly do not convey much idea of musically illustrating Schiller's poem, "The Fight With the Dragon," upon which the composer has based his work. I am bound to add that the audience seemed to like it, and gave the composer (who came out from his place in the orchestra) a hearty reception.

The same evening Mr. Wood gave an exceedingly fine performance of the prelude and "Liebestod" from "Tristan," and M. Renard, the principal 'cellist of the orchestra, played the solo part of Dvorák's concerto in B minor for that instrument with great distinction.

Friday's novelty, Granville Bantock's setting of Sappho's "Hymn to Aphrodite," proved much more interesting than the other new works of the week. Mr. Bantock is an amazingly brilliant writer, who has just missed being a genius. He has caught cleverly the spirit of Sappho's lines, and his orchestration is full of suggestion. The only fault I could find with the piece is that its vocal part is scarcely interesting enough in itself.

Ernst Boehe, the young Munich composer, of whom I have already spoken, is here. His orchestral episode, "Ausfahrt und Schiffbruch," from a cycle, "Odysseus' Fahrten," was played last night at Queen's Hall. Boehe, who is only twenty-six, has finished a new symphonic poem, "Taormina," to be produced in Germany in a few weeks' time, and is also at work on a symphony.

There is no truth in the rumor that Strauss' "Salome" is to be produced shortly in London under the title of "Sarah," in order to satisfy the "Keeper of the Public Morals."

Friday being a Beethoven night, the "Eroica" was played, and Mr. Wood obtained a fine performance of the symphony, in which he is always at his best. The seldom heard "Leonora No. 1" and Florestan's air from the second act of "Fidelio" (sung by Harold Wilde) also figured in the program.

Among the artists engaged by M. Van Dyck for his German opera season here, are Herr Feinhals, of Munich, and Fräulein Nast, of Dresden. Both are singers of the highest reputation in Germany. Mottl, it is now stated, will not be able to conduct, as he cannot obtain the necessary permission from the authorities. His place is to be taken by Ballin, of Breslau and Bayreuth. Also it is stated that Herr Kraus, the tenor; Mme. Litvinne, Fräulein Bosetti, Herr Herold and Herr Breitenfeld (of Frankfurt) will sing. As regards the works to be given, the three "Ring" operas will probably be mounted, instead of only "Wal-küre," as originally announced.

As regards the autumn season at Covent Garden, Signor Zenatello will again be the principal tenor, and a newcomer, Signor Krismer, will also appear. Kirkby Lunn will repeat her Carmen during the season.

The Sunday Concert Society's season at Queen's Hall commenced on October 1. As before, the Queen's Hall Orchestra, under Mr. Wood, and the London Symphony Orchestra, under Mackenzie and Stanford, will play on alternate Sunday afternoons. The programs issued for the whole season, which ends on March 25, do not call for comment. At the Albert Hall Sunday afternoon concerts both orchestras will also play alternately, with some six conductors, among whom are Percy Pitt, Landon Ronald and Dr. Sinclair.

Signor Giacosa's death in Milan may place Puccini in an awkward predicament as regards the libretto of his new opera, unless Signor Ilica is able to finish it alone. Since London has been promised the first performance of the new work we are naturally interested.

King Edward has just purchased a plaque in silver of Clara Butt, executed by Percival Hedley, the sculptor. His Majesty has always had a large admiration for the contralto, who is a favorite at court, where she always sings on great occasions.

Henry J. Wood has been offered the conductorship of the Norwich Festival (the next will be held in 1908) and he has accepted it, which is a piece of luck for Norwich. Matters musical in that city are at a somewhat low ebb, and the amount of interest taken in the Festival is rather small. Mr. Wood has the gift of creating enthusiasm wherever he

goes, and he will probably make the Festival one of the best in the country, if he takes it in hand.

Dr. Richter has returned from the Continent and is now busy with the Birmingham Festival. He commences choral rehearsals at the Midland town next week, the orchestral ones being held, as usual, at Manchester, since the Hallé Orchestra is engaged for the Festival. I hear glowing accounts from all quarters of Elgar's new work. He had only just finished the final touches, and is now enjoying a little leisure at Hereford, where he may be seen daily at the Three Choirs' Festival, now proceeding in that ancient city.

LONDON ITEMS.

The signs of the times would indicate that the musicians are beginning to return to town, as announcements in the daily papers and notices of return are now of frequent occurrence. It will, however, be several weeks yet before it can be said that the autumn season is begun. Many concerts are announced for October, some of them very early in the month, by which time the ten weeks of the Promenade Concerts will be over.

"Elijah" and "The Messiah" will be sung at the Hereford Festival, as usual, for these oratorios seem the backbone of every choral society in England, as well as in America.

Sir Edward Elgar was in town last week at rehearsals of the orchestra for the Hereford Festival, and directed his "Introduction and Allegro," which is to be given this week.

Marguerite de Forest Anderson, who has been spending the holidays in the mountains, returned to town last week. During her absence she appeared at some concerts, where her flute playing was greatly enjoyed.

Hélène Valma, who has been away on a series of house parties, has come back to town for a short time, previous to sailing for America.

The vocalists at the National Sunday League concert at Queen's Hall last Sunday were Blanche Marchesi and Robert Evett. Mme. Marchesi sang Gounod's "Ave Maria."

The Tonic Sol-Fa Association has charge of the jubilee of the Crystal Palace Festivals which will be celebrated next year. There are to be outdoor vocal concerts, and among the selections will be a piece sung at the gathering in 1857. A medal that is being designed for the occasion will be presented to all who took part in the first concert.

The Mozart Society, organized by J. H. Bonwitz, is to commence its new series of performances on the afternoon of October 20. The season will consist of nine concerts, all of them being given in the Portman Rooms, Baker street. The first three concerts take place before Christmas, the last one of the season being scheduled for next June, when a "historical recital" will be given, showing the development of marches and dance music from the sixteenth century to the present day. The concert in December will be devoted entirely to works by Beethoven, his "Sonata Pathétique" and the quartet in E flat (for piano and strings) being among the numbers. At all the other concerts, Mozart, for whom the society is named, will be represented by one or more compositions. Other composers who will be heard during the course of the season are Locatelli, Boccherini, Bach, Spohr, Schubert, Chopin and Mendelssohn. An unfamiliar quartet by Barjansky, for piano and strings, will be played in November by the Misses Petherick, also a quartet in D minor, written by Ada Petherick, will be introduced in the April concert. Vocal solos by classical composers will be sung at each performance.

Mark Hambourg will make an extensive tour of the United Kingdom during the coming fall, and from the be-

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gining of January to the middle of February he will tour in Holland (twenty concerts). On October 20 he will give a piano recital in London at the Queen's Hall, the program including Beethoven's sonata, op. 111; Schumann's C major fantasia, the first performance of Percy Pitt's "Fantasia Appassionata," in G sharp minor, and Gabrilowitch's "Humoresques," specially written for Hamburg. Including the bookings abroad, he is already booked for 108 concerts for the coming season. Appended is a list of the dates and towns of the tour in Great Britain:

HAMBURG TOUR—AUTUMN, 1906.

OCTOBER.	
1—Shrewsbury.	17—St. Leonards.
2—Leamington.	18—Redhill.
3—Everham or Stratford.	20—London.
4—Malvern.	21—Blackpool.
5—Minehead.	23—Southport.
6—Torquay.	24—Bolton.
8—Teignmouth.	25—Scarborough.
9—Exmouth.	26—York.
10—Richmond.	27—Harrogate.
11—Bromley.	29—Norwich.
12—Weymouth.	30—Eastbourne.
13—Ventnor.	31—Ipswich.
16—Ryde.	

NOVEMBER.	
1—Bedford.	15—Southsea.
2—Cambridge.	17—Edinburgh.
3—Buxton.	19—Dundee.
4—Brighton.	20—St. Andrews.
5—Sheffield.	21—Galashiels.
6—Barnard Castle.	22—Dunfries.
7—Durham.	23—Glasgow.
8—Oswestry.	24—Harwich.
9—Market Drayton.	26—Carlisle.
10—Tunbridge Wells.	27—Newcastle.
11—London (Albert Hall).	28—Bradford.
12—Folkestone.	29—Nottingham.
13—Bexhill-on-Sea.	30—Oxford.
14—Salisbury.	

DECEMBER.

1—Crystal Palace.	6—Jersey.
3—Winchester.	7—Guernsey.
4—Tiverton.	8—Coles.
5—Taunton.	

Saint-Saëns to Lead New York Symphony.

The New York Symphony Orchestra, Walter Damrosch, conductor, will inaugurate the season at Carnegie Hall with the pair of concerts on Saturday evening, November 3, and Sunday afternoon, November 4. The famous composer, Camille Saint-Saëns, will make his first appearance in America at these concerts as pianist and conductor. Among the other distinguished artists who have been engaged to assist the orchestra this season are: Madame Galski, Madame Schumann-Heink, Rosenthal, Josef Lhévinne, Leo Schulz and César Thomson. Like Saint-Saëns, Thomson will make his first appearance in New York at the concerts of the New York Symphony Orchestra. It is more than twelve years since the great Belgian violinist visited the United States.

The Saturday evening concerts which the New York Symphony will give this season are to take the place of the Tuesday night concerts of last year. Subscribers to either of last year's series may retain their seats by making application before October 20, when the general sale will open at Carnegie Hall.

Following the debut of Saint-Saëns on November 3 and 4, concerts will take place November 10 and 11, November 24 and 25, December 15 and 16, December 29 and 30, January 19 and 20, February 2 and 3, and March 9 and 10.

Burmeister's Assistant to Rejoin Master.

Victor Ila Clark, Richard Burmeister's pupil and assistant teacher at Dresden, sailed from New York on the steamer Graf Waldersee, Saturday, for Hamburg. Mr. Clark will divide his time this coming season between the Saxon capital and Berlin, where Burmeister is now located, and he will continue to study with the master and at the same time continue his work as preparatory teacher at the Burmeister Piano School. After five years, Mr. Clark revisited this summer his former home out in Indiana. His permanent residence is in Dresden, and it is in that city that he has established himself as a teacher under the auspices and guidance of his distinguished preceptor.

BROOKLYN.

BROOKLYN, September 24, 1906.

Since the new prospectus of the Brooklyn concert list was mailed, the managers have been compelled to make several changes in the dates. On account of the Southern tour which Mme. Nordica will make in November her recital booked for November 30 will be postponed until March 14. The Institute was unable to announce a recital by Mme. Galski until last week. The German prima donna will sing in recital at the Baptist Temple, Monday evening, November 26.

Arthur Claassen, musical director of the Brooklyn Arion and the New York Liederkranz, is expected home from Europe this week, on the steamer Barbarossa, of the North German Lloyd. Mr. Claassen has visited the most beautiful places in Italy and Germany. While in Munich he conducted one concert of the Munich Liederkranz.

Berta Grosse-Thompson, of the Grosse-Thompson Piano School, has engaged Charles Bassett, the tenor, for the vocal department, a new branch of the school. Mme. Thomason passed her summer abroad. While at Cadiz, Spain, she attended a performance of "Tosca." This musician had a most delightful trip through Southern Europe, visiting Italy and some of the islands in the Mediterranean, besides points in Spain.

Mrs. Stuart Close has resumed her teaching and practicing at the Close residence, 248 Hancock street.

Leoncavallo, Muck and Parkina Due Next Week.

La Scala Orchestra, of Milan, which is to tour the United States with the famous composer, Leoncavallo, sailed from Genoa, Thursday of last week, for New York, on the steamer Princess Irene. Leoncavallo sailed early this week on the Kaiser Wilhelm der Grosse. Dr. Carl Muck, the conductor of the Boston Symphony Orchestra, and Elizabeth Parkina, the American prima donna, are on the same steamer with Leoncavallo. Both vessels are due at the port of New York October 2. Miss Parkina, who is to make a tour of the country under the management of S. Kronberg, will make her first appearance at the Worcester Festival. Leoncavallo and La Scala Orchestra will make their joint debut before an American audience at Carnegie Hall, October 8.

Among the artists coming over, besides the solo singers and orchestra, is Signor Marangoni, the famous double bass player, of the Royal Institute of Music at Florence. Signor Marangoni is coming not only as a member of La Scala Orchestra, but as a personal favor and friend of Leoncavallo. Signor Marangoni is considered in Italy the second Bottesini. Among the members of the orchestra are some of the best professors of the string and wind instruments in Milan, who have never visited America, and are taking this little trip more as a vacation than anything else. The entire orchestra will return to Milan on December 5, reaching Milan on December 15, in time for the rehearsal for La Scala season, which opens on December 24.

Neitzel's Royal Patrons.

Dr. Otto Neitzel, who comes to this country soon for a series of lecture recitals, has had the honor of being closely associated with the royal family of Germany for many years. The Empress Frederick was one of his early patronesses; the friendship was continued by her son, the present Emperor William, and lately the acquaintance of the Crown Prince was added to the list of those royal personages who have honored the genial musician with their friendship and good wishes. Dr. Neitzel and his family are in the habit of passing their Easter holidays with Count Hoensbroech, who owns a mediaeval castle situated near Geldern. During one of these sojourns of the Neitzel family with the count, a visit of the Crown Prince, who was then in the neighborhood, was announced, and great preparations were made for the event. In order not to

wound the feelings of any of the local nobility, none were invited to meet the prince, but it was resolved to prepare for him a fine concert. As the prince was at the time greatly infatuated with Geraldine Farrar, an American singer who would have nothing to say to him, it was surmised that music would prove agreeable to his wounded spirit. The old moats and ponds surrounding the castle were fairly alive with frogs, whose nightly concerts vied with those given at the castle in vigor and loudness. Therefore, the host, guests and servants engaged in a wholesale slaughter of frogs before the arrival of the prince. The concert came off without interruption, the prince himself borrowing the violin of Willy Burmester, one of the guests, and essaying to show his skill, which proved in no way remarkable. After having retired, the prince recalled the rather poor showing made on the violin, and sent his valet to beg the company of the musicians in his own apartments, where, discussing music and playing better this time on the fiddle, the night was passed with the music and sentimental reminiscences, the prince agreeing to pay a visit to Cologne and listen to any opera given there if performances of the "Ring" were eliminated from the repertory. The Crown Prince professed himself not up to the demands of a knowledge of Wagnerian music.

Von Klenner's New Studio-Residence.

Madame von Klenner came back from Point Chautauqua to superintend the removal of her school of vocal music to her new studio residence, 301 West Fifty-seventh street. "A cluster of Texas girls," as Madame von Klenner described the company of five young women from the Lone Star State, were ready for lessons before Madame von Klenner was ready to receive them. Another delegation of three from Oregon were likewise waiting to begin their studies that will train them to become singers or teachers of singing. Many pupils from New York, New Jersey, Connecticut and Pennsylvania are among Madame von Klenner's applicants. This widely known exponent of the Garcia method will inaugurate her autumn term today, with the largest enrollment of pupils since she located in New York fifteen years ago.

Madame von Klenner received an urgent call, as the preachers say, to go over to London and take up the work of teaching, but with prospects in New York more brilliant than ever, she was obliged to answer an emphatic "No" to those who wished to entice her away from America. Besides her New York school, Madame von Klenner has her summer school at Point Chautauqua in order for the re-opening next year. For the months of July and August of 1907 forty pupils have registered from twenty-five States.

Amy Robie's Summer.

Amy Robie passed part of the summer in the Adirondacks. The Schubert Trio, of which Miss Robie is the violinist (Annette Snell, pianist; Carrie H. Neidhardt, cellist), played at one concert at the Lake Placid Inn, and on Sundays at several churches in the mountains. Miss Robie is spending the remainder of this month at Asbury Park, N. J. She will come back to New York early in October and resume her teaching at her studio, 184 West Eighty-second street. During the autumn and winter Miss Robie will fill a number of concert engagements.

Frances Wyman to Visit Boston and New York.

Frances Wyman, a pianist of the Middle West, is on her way east to visit Boston and New York. Miss Wyman is regarded as one of the leading performers in her vicinity, and, besides her concert work, has classes in Peoria, Ill.; Galesburg, Ill.; Burlington, Ia., and Keokuk, Ia. The young woman has composed a number of clever songs.

Victor Harris Arrived on the St. Louis.

Victor Harris arrived on the steamer St. Louis, Saturday of last week, after a month's holiday in Europe. Mr. Harris will resume his teaching at the Alpine, 55 West Thirty-third street, on October 1. This successful vocal teacher will, as usual, have many professionals studying with him, in addition to his regular pupils.



ARTHUR HARTMANN

IN AMERICA—NOVEMBER TO MAY
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FESTIVITIES IN MILAN.

MILAN, September 6, 1906.

The great national and international competition of music took place at the immense Arena. To prove the extraordinary importance the thing assumed, suffice it to say that 77 choral societies took part (39 were from outside, 38 Italian), 113 bands (21 from outside, and 92 Italian), 43 fanfares (40 from outside and 3 Italian). Altogether there were 10,000 executants (4,000 outsiders and 6,000 Italians). France, Switzerland, Belgium, Germany, and other countries were represented.

September 1 was dedicated to reading at sight and performing of a piece specially selected. On the morning of the 2d the Concours of Honor took place. Of interest and grandeur was the musical festival at the Arena, in which fanfares, choruses and bands were heard in the afternoon of the same day. The committee had engaged about twenty places in the city—halls, theaters, gymnasiums, etc.—where the bands and choruses could be heard. The large and more important bands and fanfares gave special concerts in the city or at the Exposition. Among these the French Garde Republicaine was the favorite, obtaining everywhere immense success.

The Marine Band obtained permission to play from the Ministry of the Navy. The concert of the Milan Municipal Band at the Arena was very successful, opening with the overture to "Saul," accompanied by the Marine Band. The overture was beautifully performed, but many of the fine points were lost, without doubt, on account of the too large distance between performer and auditor. The second number was "L'Enlèvement des Sabines" ("The Rape of the Sabines"), sung by part of the choral societies of France, accompanied by the Garde Republicaine, but the effect was not good, as the players in the band were too few. The program continued with the prelude of "Meistersinger," which also lacked effect, but the public seemed very enthusiastic. I suppose it was Mascagni's baton they applauded. The "Cleopatra" overture by Mancinelli followed, and a selection from "Norma" was given by all the Italian choruses combined, numbering about 1,000 voices. The orchestra was supplanted by the Municipal Band, of Milan, and the whole performance was conducted by Mascagni. The performance had to be repeated, amid the wildest enthusiasm.

The Garde Republicaine, at its first concert, played a very choice program beautifully, and became the favorites of the public, being fêted everywhere. So much did they enjoy their stay that when the order was given that they

should leave the city at a certain hour none but the superiors were at the station, the others having decided for themselves they would return later. Their program: "Carneval Roman," Berlioz; "Entrance of the Gods to Walhalla"; Brahms' "Hungarian Dances"; Concertino, Weber; adagio from the "Pathetic" sonata, Beethoven; and symphonic poem, Saint-Saëns. Between the pieces Sonzogno presented the director of the Garde Republicaine with a gold medal. He also received a cup from Ricordi and a wreath from the Milan Municipal Band.

The theatrical or opera choruses also had their friendly battles. The Verona chorus was unanimously chosen as the winner of the first prize, but a funny thing happened to them—they forgot to repeat a ritournelle, and it was therefore decided they could not be given the first prize. As no one else was found worthy, the July prize of 800 francs lies unclaimed.

Tonight, September 5, the Lirico opens its doors for a short season, headed by Emma Carelli. The opening opera is "Zaza," and its composer, Leoncavallo, will be present. The other operas are "Andrea Chenier," "Cavalleria," "Adriana Lecouvreur" and three new works—"Edith," by Carbonieri (libretto taken from a novel by Carmen Sylva); "Abel," music by Lopez, and "Mademoiselle de Belle Isle," by Samara, the Greek composer.

Opera will also be given at the small Filodrammatici. "Barber," "Linda" and a novelty form the repertory. It is incomprehensible why people insist on giving opera at this theatre, which, owing to its smallness and bad acoustics, is a torture for those who have to sing, and also for those who have to listen.

The Dal Verme will also open a lyric season on September 25. "Damnation of Faust," "La Cabrera," "Pagliacci," "Amica," "David" (by Galli), and a new opera by Cantor, are to constitute the repertory.

The Richard Strauss orchestral concerts, with the Scala Orchestra, will take place September 12 and 14, at the Exposition.

Giuseppe Giacosa, one of Italy's finest poets and writers,

has just died at the age of fifty-nine. He was born at Colaretto Parella, a small village, built over a grand old amphitheater, they say. Here he spent his youth, and among the beautiful scenery and old ruins he showed his first inspiration as a poet. Although not much identified with music, it should not be forgotten that he collaborated with Illica in the librettos of "La Bohème," "Tosca" and "Germania." Arrigo Boito, the great poet, librettist and composer, was his most intimate friend, and it would create a literary sensation in the world if he would publish the letters in rhyme which the two exchanged. D.

Oscar Saenger Returns.

Oscar Saenger has just returned from the Maine woods, where he has spent his vacation in tramping, hunting and fishing. He reports himself in fine health and spirits. He resumed his work at his studio, 51 East Sixty-fourth street, on September 20. This season Mr. Saenger will teach not only by individual lessons, but also in class. In order to bring his method within the reach of students of limited means, Mr. Saenger has a corps of trained assistants, who are exponents of his method and who teach under his personal supervision.

Mrs. Beardsley to Resume October 1.

Mrs. William E. Beardsley, the pianist and teacher, will reopen her studio at Carnegie Hall October 1. Accompanied by her daughter, Constance, and husband, Dr. Beardsley, Mrs. Beardsley made an extended tour through the Canadian Rockies, going as far as Banff, in the Province of Alberta, and then back to the United States, through Montana, Utah and Colorado, on the return trip to New York.

Samaroff to Play the Rubinstein Concerto in D Minor.

Mme. Samaroff, the talented pianist, will play the Rubinstein concerto in D minor at the Worcester Festival, on the afternoon of October 5. This will be her first public performance of the work. Immediately after the Festival Mme. Samaroff is to go West to play at a series of concerts which will mark a brilliant opening of her season.

Richard Strauss will lead two big orchestral concerts at the Milan Exposition.



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MUSIC IN CANADA.

TORONTO, September 22, 1906.

Toronto Events.

J. D. Richardson, leader of the Broadway Tabernacle Choir, has returned from a three months' sojourn in Europe.

The Westminster Glee and Concert Party will be heard at Massey Hall on the evening of October 6.

J. M. Sherlock has returned, after an extended vacation, and rehearsals of "Judas Maccabeus" will begin at once, 300 copies having been secured from England for the Sherlock Oratorio Society.

It is probable that both Mme. Sembrich and Mme. Gadski will be heard in Toronto this season.

Yvette Guilbert and Albert Chevalier will begin their extensive American tour at Massey Hall, Toronto, on the evening of October 8.

George Arnold, a young Canadian composer, formerly of Quebec, is coming to Toronto to reside.

Jessie MacLachlan will sing, under the auspices of the Sons of Scotland, at Massey Hall on September 27.

Much regret is felt owing to the death this week of Mrs. Walter S. Andrews, whose artistic home in Rosedale, Toronto, has been the scene of many delightful musical events.

Dr. Charles A. E. Harriss writes: "Dr. Camille Saint-Saëns is coming to identify himself with the second cycle of Musical Festivals of the Dominion, which will not take place until the spring of 1908."

Today the Toronto Conservatory of Music makes the following liberal announcement of scholarships for the present season:

For open competition under the following teachers: Piano—J. W. F. Harrison, W. J. McNally, George D. Atkinson, Maude Gordon, A.T.C.M.; Ethel Rolfs. Voice—F. H. Burt, Mus. Bac.; Mrs. J. W. Bradley, tenor; Miss Jennie E. Williams, A.T.C.M.; Mrs. H. W. Parker, A.T.C.M.; Miss Denzil. Organ—Miss Hamilton, A.T.C.M.

Violin—Mrs. B. Drechsler Adamson, Lina D. Adamson, Lena M. Hays, A.T.C.M. Candidates for the above scholarships are not limited as to age or the amount of instruction previously received.

Also elementary piano, three free and twenty partial scholarships. Candidates for the elementary piano must be under sixteen years, and shall not have had more than one quarter's instruction. The above described scholarships (eighteen full and twenty partial) are good to the close of June, 1907, and will be awarded to candidates who meet the requirements of the examiners. Winners of scholarships have all conservatory advantages. Applications must be made personally not later than October 7. Due notice will be given all candidates of the date of competition.

Leoncavallo, his orchestra and singers will be heard here on October 18.

It is to be hoped that Mme. Bloomfield-Zeissler will play in this and other Canadian cities this season.

Since Sir Edward Elgar has accepted the invitation of Dr. Charles A. E. Harriss to visit Montreal next spring, the hope has been expressed that Toronto may enjoy the same honor.

The Male Chorus Club has just elected the following officers: Honorary president, W. H. Brouse; president, T. H. Litster; first vice president, Reginald F. Argles; second vice president, W. M. Douglas; honorary treasurer, E. S. Dimock; librarian, E. C. Tyrrell; executive committee, Thomas Bilton, J. Fraser MacDonald, E. P. Beatty, J. Alexander, Frank E. Blachford and S. B. Brush. J. D. A. Tripp is the capable conductor. MAY HAMILTON.

Some Popular Huhn Songs.

The demand for the popular songs by Bruno Huhn continues at the leading music stores. One of the best sellers for the male voices is "The Plague of Love," a melody by the late Dr. Arne, harmonized by Mr. Huhn, for tenor, baritone and basso. "A Child Was Born in Bethlehem," a Christmas song, will soon be in favor as the holiday season approaches. "I Arise from Dreams of Thee" is a setting to a poem by Shelley. "Neath the Apple Trees" is another song that will please. All of these are written for high and low voices.

Debut of Edna Richolson Set for November 9.

Edna Richolson, the pianist, is to make her New York debut at Carnegie Hall, Friday evening, November 9, assisted by the New York Symphony Orchestra.

Russian Symphony Programs.

The following are some of the works to be produced at the Russian Symphony Concerts (Carnegie Hall), on November 15, December 20, January 17, February 7, February 28 and March 14:

Overture, Ruslan and Ludmila.....	Glinka
Lyrzinka, Ruslan and Ludmila (first time).....	Glinka
Pantasia, A Night in Madrid.....	Glinka
Excerpts, Mermaid (first time).....	Dargomyzhski
Introduction and Hopak, The Fair of Sorotschinsk (first time).....	Moussorgski
Excerpts, Prince Igor.....	Borodin
Excerpts, Rognyeda (first time).....	Seroff
Excerpts, Judith (first time).....	Seroff
Symphony, Antar.....	Rimsky-Korsakoff
Symphonic Poem, Sadko.....	Rimsky-Korsakoff
Sinphonietta (new, first time).....	Rimsky-Korsakoff
Overture, May Night.....	Rimsky-Korsakoff
First Act, Eugen Onegin.....	Tchaikowsky
(First time in America to be given in concert form in its entirety, with soloists and orchestra.)	
Fifth Symphony.....	Tchaikowsky
Introduction, Voyevoda (first time).....	Tchaikowsky
Pantasia, Francesca da Rimini.....	Tchaikowsky
Third Symphony (first time).....	Glazounow
Symphonic Poem, Stenka Razin.....	Glazounow
Suite, The Middle Ages.....	Glazounow
Scene de Ballet (new, first time).....	Glazounow
Pantasia, The Sea (first time).....	Glazounow
Overture, Oresteia.....	Taneyeff
Symphony in C.....	Taneyeff
Musical Epic, Alyosha Popovich (new, first time).....	A. S. Taneyeff
Symphony (new, first time).....	Ippolitoff-Ivanoff
Second Suite (new, first time).....	Ippolitoff-Ivanoff
Sinphonietta (new, first time).....	Ippolitoff-Ivanoff
Armenian Suite (new, first time).....	Koreschenko
Suite, The Magic Mirror (new, first time).....	Koreschenko
Symphony (new, first time).....	Konyus
Second Serenade, for strings (new, first time).....	Sokoloff
Pantasia, Cliff.....	Rachmaninoff
Bohemian Capriccio (new, first time).....	Rachmaninoff
Cantata, Spring, for Baritone, Chorus and Orchestra (first time).....	Rachmaninoff
Rhapsodie Hebraique.....	Zolotaroff
Overture and Suite, Koralla (first time).....	Sibelius
Suite, Fairy Tale, Christmas Tree (new, first time).....	Rebikoff

Madame Mott Back From European Tour.

Alice Garrigue Mott, the vocal teacher, has returned from a delightful European tour. She will resume her teaching at her residence studio, 173 West Seventy-ninth street, Monday, October 1. In order not to have lessons interrupted, Madame Mott will try voices and advise applicants by special appointment.

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THE HISTORY OF HARTMANN.

(From the Violin World, September 15.)

Arthur Hartmann, who has been engaged by Haensel & Jones for an extensive American tour this winter, is without question one of the great violinists, and one of the most engaging personalities in the musical world of today.

Americans have a right to claim Hartmann as at least a partial product of this country, for it was in our larger cities that a certain little violin prodigy, aged eight, first came before the footlights and demonstrated that genius which has since made of Arthur Hartmann—today only twenty-five years old—one of the recognized masters of his instrument. Like Josef Hofmann, Arthur Hartmann was fortunate in early finding a Maecenas who recognized the danger of exposing a tender musical blossom to the fierce white glare of public life. Hartmann's friend and almost father was a millionaire merchant of Boston who adopted the boy, nurtured his budding talent in the congenial musical field of the Hub, and had the satisfaction of seeing it flower into radiant maturity under the guidance of Charles Martin Loeffler, the violinist, and (since the passing of MacDowell's power) perhaps the greatest symphonic composer in America.

An unfortunate mental malady manifested itself in Hartmann's protector and resulted in hopeless insanity when the lad was seventeen years old. Forced suddenly into the necessity of re-entering the concert world, young Hartmann decided to breathe some of the far-famed musical atmosphere of Europe before making his formal debut, and forthwith he posted off to Belgium, where lived his violin god, Eugen Ysaye. At the feet of the master, Hartmann lived and learned, and as his soul was open and his ambition and industry were limitless, his stay with Ysaye was one long flight into the empyrean, although unlike the fabled Icarus, our young musician did not burn his wings by soaring too high. Rather he strengthened them in the sun of Ysaye's genius, and then set out to penetrate still farther into the remotest altitudes of art, if that were possible.

After a year of solitary communion with the masterpieces of violin literature, Hartmann went to Budapest, the Hungarian home of his earliest childhood, and there he ventured his first mature step into the world which he had set out to conquer through his art. The brooding melancholy of the Magyar—that national inheritance which no born Hungarian is ever able to escape—was in the young artist's playing, but there were also the formal lines of classical beauty (result of the beneficent stay in Boston), and the gloss and polish and flexibility and sheer beauty of the Ysaye method which, while sensuous in its appeal, yet proscribed all aberrations and exaggerations, and adopted as its creed absolute fidelity to the spirit of the work performed, and utter soul abandon to its emotional content. Certain it is that at his first appearance in Budapest, Hartmann almost literally set the musical inhabitants of that town topsy-turvy, and the most fanciful imagination could hardly conjure up the scenes of uproarious enthusiasm which followed Hartmann's debut and the three recitals, demanded and given within the week. Always modest to the point of self depreciation, the young artist tortured his soul with the thought that his greatest success might have

been due to his nationality and the proverbial patriotism of the Hungarians. He set out on the instant for Berlin, spurned all offers from managers to "introduce" him to the most critical public in the world, hired a hall on his own account and set up a program of German music, Bach, Beethoven, etc., a program expressly devised to invite, nay, to challenge criticism. The things that were printed about Hartmann's first concert in Berlin are now matters of musical history, and those peans of praise immediately caused a flood of engagements to pour in upon the newcomer, and convinced him that his art was of the kind which the



ARTHUR HARTMANN.

public and professionals wanted. Followed a concert in Leipzig—stronghold of German musical tradition and one time home of Bach, where Hartmann was hailed as one of the foremost players of the great Johann Sebastian's music for violin. The Leipzig triumph, and particularly the reports of Hartmann's marvelous playing of the Bach "Chaconne," led to Prague and Vienna engagements, in both of which places the successes of the earlier appearances were repeated, and, if anything, even improved upon.

Hartmann's fame spread rapidly throughout Europe, and tours were arranged for him from Madrid to Moscow. In Spain the then unmarried monarch Alfonso took a great fancy to Hartmann, and as they were of about an age, a great friendship sprang up between them, which Alfonso remembered on the occasion of his wedding, for Hartmann was one of the invited guests. In England, Hartmann toured the country with Patti, played at Queen's Hall several times under Wood's direction, and played second violin in a quartet headed by Ysaye. In Scandinavia Hartmann toured with Consolo, the pianist, and American newspapers told only recently how the two young artists played Grieg's

C minor sonata for violin and piano in the presence of that composer at Christiania, and moved him to say: "I have never really heard my work until tonight, though it has been performed for me very often." In Holland, Hartmann and Harold Bauer formed an artistic partnership and were so signally successful that they have toured that small country profitably twice each year since their first monumental triumph there. In Roumania, Hartmann is persona grata at the court of King Carol, and his gifted spouse Carmen Sylva. The pair have showered honors on the young violinist, and have made him a knight, and decorated him with the highest order of the country. Carmen Sylva has dedicated several of her latest poems to Hartmann. In Hungary, celebrated painters have painted Hartmann's portrait without pay, and Maurus Jokai, the great Magyar novelist, wrote a story about him, entitled "The Voice of the Violin." In every other country that he visited similar honors were paid Hartmann, and always and everywhere he was hailed as one of the truly great in art, and as a manly, modest fellow, who bore his distinctions with dignity and yet with charming simplicity. Indeed, Hartmann's aversion to ostentatious advertising of any kind proved to be a serious drawback at first to his American managers, for they found it impossible to procure "stories" about himself from the artist. "Arrange my concerts," said Hartmann when he signed his contract, "and let me play violin. I credit the American public with far too much sense to be influenced in my favor by stories about everything under the sun except what I actually am and can do. And what's the use of telling them even about that? I'll be there soon and play for them, and then they will form their own opinion either for or against. I am willing to abide by their decision."

This famous artist has just been created a Knight of the Order of St. Sava, by Peter II, King of Servia—an extraordinarily high distinction!

He also received the Benemerenti Order of the first class from King Carol of Roumania—a decoration only conferred on three other artists besides himself.

Pupils Enrolling at the Vegara Studios.

The Vegara Studios of Music, at 1700 Broadway, are daily visited by many aspirants for operatic honors and the concert stage. Leonardo Vegara returned to New York last week from his summer vacation, spent at Asbury Park and vicinity, and ever since September 18 pupils have been enrolling. Signor Vegara's reputation is worldwide, and among his pupils are young men and women from the four quarters of the globe. Some of his best known pupils, including Olie Fremstad, of the Metropolitan Opera House; M. Mercier, of the Paris Grand Opéra, and William Beard, of concert fame, reflect in all things the admirable method of their teacher.

Signor Vegara did not take a complete holiday this summer. When he left New York a number of earnest pupils urged him to continue lessons throughout July, August and a part of September. The summer class was formed and those joining it were: Mrs. Bagnley, Miss Armstrong, Miss Barnes, Miss Corbett, Mr. Mullin, Mr. Clark and M. E. Meslee, all of them reported to be highly promising.

During the regular musical season Signor Vegara will produce a number of operas in costume, and he will likewise give several ballad concerts to introduce some of his most advanced pupils. "Der Freischütz" is among the operas to be studied. The oratorio of "Elijah" is another work that the Vegara pupils will be allowed to take up. Handel's "Samson" is another on Signor Vegara's list of productions.

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CHICAGO.

CHICAGO, Ill., September 22, 1906.

Concert of the Cosmopolitan School of Music.

The second recital of the Cosmopolitan School of Music took place this afternoon in the recital hall of the Auditorium. Three students of the school provided the program, which served to display their talents to excellent advantage. Sallie Clark, a pupil of Victor Heinze (whose abilities as a teacher are very well and favorably known), was heard in two etudes of Chopin, Liszt's "Venezia e Napoli" and Tausig's paraphrase of Strauss' waltz, "Man lebt nur einmal," and showed herself to be the possessor of a delicate touch and a well rounded technic. Mrs. E. T. Carnes, contralto, gave a very effective interpretation of two numbers from Elgar's beautiful "Sea Pictures." These works are of such difficulty that they are most often passed over by singers in favor of ballads which, if less artistic, are more productive of easy success. Mrs. Carnes and her teacher, Mrs. Fish-Griffin, are therefore deserving of commendation for the selection no less than for the execution of it.

Grace Kennicott, soprano, a pupil of Mrs. Bracken, disclosed a well trained voice as well as an artistic style in an aria from Mozart's "Magic Flute," "Si mes vers avaient des ailes" of Hahn, and Dr. Arne's quaint ditty, "The Lass With the Delicate Air." In this last composition the young singer was at her best, as also was the English school of composition, which in the days of the worthy Dr. Arne was original even if its efforts were more modest than they are now.

FELIX BOROWSKI.

Chamber Music Concerts.

The following interesting chamber music concerts and their programs are announced for this season by the Dunstan Collins Musical Agency:

PROGRAM NO. 1, OCTOBER 11.

Steindel Trio, assisted by Marion Green.

Trio, op. 70.....	Beethoven
Recompense.....	Hammond
Feldeinsamkeit.....	Brahms
The Lute Player.....	Allitsen
Trio, op. 72.....	Godard

PROGRAM NO. 2, NOVEMBER 1.

Chicago String Quartet, assisted by Victor Heinze.

Quartet, E flat major.....	Dvorak
Variations from Quartet, A major, op. 18.....	Beethoven
Piano Quartet.....	Schumann
Piano, Mr. Heinze.	

PROGRAM NO. 3, NOVEMBER 22.

Steindel Trio, assisted by Minnie Fish-Griffin.

Trio, op. 101.....	Brahms
Zwei Straussen.....	Kaun
Walzauber.....	Kaun
Ständchen.....	Robert Franz
Die Altnacht.....	Schubert
Trio, op. 90, Dumky.....	Dvorak

PROGRAM NO. 4, JANUARY 24.

Chicago String Quartet, assisted by Dr. N. J. Elsenheimer.

Quartet, Aus Meinem Leben.....	Smetana
Terzetto for two Violins and Viola.....	Dvorak
Piano Quartet, G minor.....	Brahms
Piano, Dr. Elsenheimer.	

PROGRAM NO. 5, FEBRUARY 21.

Steindel Trio, assisted by William Beard.

Trio, op. 100.....	Schubert
L'Heure Exquise.....	Hahn
Der heiligen Kunst gehört mein Leben.....	Zumpe
Flammetod.....	Novacek
Awakening.....	Mrs. Mason
Trio, op. 52.....	Rubinstein

PROGRAM NO. 6, MARCH 21.

Chicago String Quartet, assisted by Jeannette Durno-Collins.

Quartet.....	Grieg
Scherzo from Quartet.....	Stock
Piano Quintet.....	Dvorak
Piano, Jeannette Durno-Collins.	

Mary Wood Chase Home.

Mary Wood Chase has returned from her summer outing on the coast of Maine and in the Adirondacks and will make her home at the Chicago Beach Hotel for the coming season. Miss Chase has spent a busy summer increasing her already large repertoire and will fill a busy season with her concert engagements and teaching. Among her dates for the coming season will be an engagement at the Brooklyn Institute with the Kneisel Quartet, when she will play the Goldmark quintet with that organization. This will be Miss Chase's third consecutive season with the Kneisels

at the Brooklyn Institute. Among other important engagements may be mentioned one with the Boston Festival Orchestra at the Spring Festival of Cornell University at Ithaca, N. Y. Besides a number of fine Eastern engagements, Miss Chase will make her annual Western tour in the early spring. Added to this, a large and interesting class at the Columbia School of Music makes Miss Chase one of the busiest of women.

Auditorium Recital Hall.

The following artists will give their annual recitals under the direction of the Dunstan Collins Musical Agency:

Vocal recital by Minnie Fish-Griffin, October 23.
Piano recital, Brahms Van den Berg, October 30.
Vocal recital, Marion Green, November 13.
Vocal recital, William Beard, December 4.
Vocal recital, Mrs. Willard S. Bracken, January 8.
Piano recital, Jeannette Durno Collins, January 15.
Piano recital, Howard Wells, January 22.

Samuel Bollinger in Chicago.

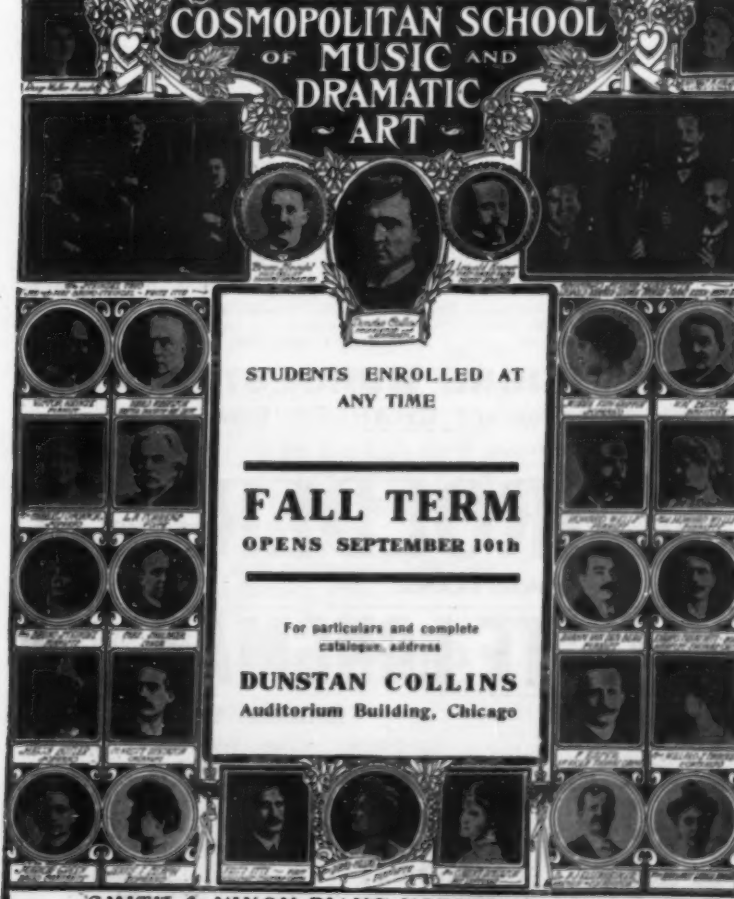
One of the many musicians who has been obliged by the San Francisco disaster to seek new fields is Samuel Bollinger, whose name is favorably known throughout the East as a composer and who for the past eight years has been one of the most prominent teachers on the Pacific Coast. Mr. Bollinger has associated himself with Rudolph Ganz and Glenn Dillard Gunn in Studio 420, Fine Arts Building, where he will conduct the theory and composition classes in connection with their piano classes. It is, however, as a piano teacher that Mr. Bollinger has been best known in San Francisco, where both he and his pupils have played an important part in the musical life of that city. Several of Mr. Bollinger's pupils are coming to Chicago to continue their studies with him, and he is already beginning to attract a very considerable following from among the more musical circles of this city.

ADDITIONAL CHICAGO NEWS.

Glenn Dillard Gunn, who opened his fall term at the studio, 420 Fine Arts Building, announces that the Thomas Orchestra program study classes, which he is conducting in connection with his piano classes, will begin the first Saturday in October at 11 o'clock. This course, it is announced is open to all members of the piano classes of Rudolph Ganz, Mr. and Mrs. Gunn, and Mr. and Mrs.

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Bollinger free of charge, while the general public will be admitted to the course at the rate of \$25 for the entire season. The work, as planned, consists in more than a perfunctory analysis of the pieces to be performed, and all compositions obtainable as transcriptions for two pianos will be performed by Mr. and Mrs. Gunn, Mr. Bollinger and the artist pupils from their classes and those of Mr. Ganz, and Mr. Gunn's standing as an artist, critic and musical authority assure the patrons that the accompanying analysis will be of great educational value. On the same day Mr. Gunn will begin his fall course in pedagogy, which embraces five lengthy and comprehensive lectures, covering the fundamental technical principles, outlining fully the work of the first four years' study, dealing with the most advanced ideas in normal work and supplying the students with a splendidly arranged teaching repertory.

The Chicago Musical College announces a very interesting season of concerts. Members of the faculty and pupils will take part in a series of Saturday matinees in Music Hall, commencing October 20 and continuing until April 20. These concerts will include programs by the College Orchestra and Choral Class and a number of productions by the School of Acting. Pupils in the School of Opera will appear in acts from different operas and will also make complete productions in the Auditorium. The School of Acting will give several plays on an elaborate scale in the Studebaker Theater. A faculty concert will be given in the Auditorium at which Hugo Heermann, the world renowned violinist, and Ernesto Consolo, the great Italian pianist, will appear. A full orchestra will assist. A series of evening concerts in Music Hall also will be given by members of the faculty. At this series the Heermann String Quartet will make its first appearance. This is an especially interesting announcement, as Hugo Heermann is regarded as one of the greatest chamber music players of the present day.

Carolyn Louise Willard, the well known pianist, who has been spending her vacation in Minnesota, has returned to Chicago to take up her work. Miss Willard's class is, this season, the largest in her experience.

The Walter Spry School faculty were entertained at dinner by Mr. and Mrs. Spry Thursday evening, at their residence in Sheridan Park. Mr. Spry and Mr. Henry played some Chopin numbers and Mr. and Mrs. Cole gave Mr. Cole's new melodrama, "King Robert of Sicily," recently published by Schirmer.

The third pupils' concert of the season will be given by the Cosmopolitan School of Music next Saturday, in the Auditorium Recital Hall. The performers will include Lena Ruegnitz, pianist; Ethel Magnus, and Gertrude Racthohm.

The annual catalogue of the Sherwood Music School has appeared and presents its usual artistic appearance. Excellent portraits of the members of the faculty are a

feature of the book, which also gives a résumé of the artistic accomplishments of each teacher.

The Swedish Baptist Jubilee Chorus will give a concert next Saturday in the Auditorium.

The management of the Theodore Thomas Orchestra has just completed arrangements for the appearance this season with the orchestra of Camille Saint-Saens.

A concert in aid of the Chicago Baptist Hospital will be held next Friday in the Auditorium, the program for which has been arranged by W. K. Ziegfeld. A feature of great interest will be the appearance of Hugo Heermann, the great German violinist who came to Chicago this season to join the faculty of the Chicago Musical College. Mr. Heermann will play Vieuxtemps' "Concertstück," Wagner's "Albumbblatt," and the well known "Scenes de la Czarda," by Hubay, who dedicated the composition to the distinguished violinist. Organ solos will be contributed by Dr. Louis Falk, who will play an "Intermezzo" of his own composition as well as pieces by Weber, Brewer and Krueger. Herman Devries will sing the aria "Mab, la reine des meusesonges," by Gounod; Jessie Waters Northrop will sing an aria of Meyerbeer, and the Australian pianist, Frederick Morley, will be heard in Leschetizky's Barcarolle and Chopin's A minor study and A flat Polonaise. Edwin Schneider will accompany.

Enrico Tramonti, the well known solo harpist of the Theodore Thomas Orchestra, has returned to Chicago this week, his vacation having been spent in Switzerland. Mr. Tramonti will be heard in several important concerts in Chicago this season.

Elda Dushoff left Chicago for Kentucky to join the Herald Square Opera Company as prima donna for a season's tour through United States and Canada.

Marshall Stedman, who is well remembered as one of the leading support with E. H. Sothern, has been secured by Manager W. K. Ziegfeld for the School of Acting of the Chicago Musical College. Mr. Stedman has had an extensive experience on the stage. His first important engagement was as Bob Appleton, the leading juvenile part in the "Lost Paradise." He played Fred Annesley two seasons in "Sowing the Wind," and was then engaged by Daniel Frohman for E. H. Sothern's company. He appeared in the leading juvenile parts in such plays as "Change Alley," "An Enemy to the King," "The Lady of Lyons," "The Adventures of Lady Ursula," in which he understudied Mr. Sothern; "The Head of the House," "Lord Chumley," "The King's Musketeers," "The Song of the Sword." Mr. Stedman should prove a valuable acquisition. Walter Kilbourne, who was associated with Hart Conway for several years, will retain his position in the School of Acting as one of the instructors and stage managers.

Maria Speet and Dr. Heger in Zurich.

During the months of June, July and August Mme. Maria Speet, the distinguished singing teacher of Berlin, conducted a summer school at Zurich, Switzerland. Of how she met Dr. Heger, the celebrated conductor and composer, of Zurich, an interesting little story is told. One day a Swiss girl called on her and asked for a voice trial. She had been a pupil of the Zurich Music School for three years, and had the intention of going to Berlin for finishing lessons. Madame Speet was somewhat astonished to hear that Dr. Heger had advised her to call, as she believed herself to be quite unknown to this gentleman. Her curiosity in regard to this incident did not diminish, and she accordingly called on the doctor a few days later to proffer her thanks, and at the same time endeavor to find out that which she wished to learn. She was courteously received by the great man in his charming home, and he was much amused at her longing to know just how he had managed to find out enough about her to be able to recommend her as a teacher. "Well," he said at last, "I will tell you. Next door to your villa some friends of mine live. While wandering in the garden one day, I chanced to overhear you giving a lesson. 'That teacher,' I said to myself, 'is one who understands her art, who knows how to train the voice.' Indeed, I may as well confess that I felt so much interest that I have often gone since to the same garden with the express purpose of listening. Formerly I sent any one who applied to me for an efficient singing professor to Stockhausen. Professor Stockhausen is now, however, an old man, and will not accept many pupils, so that I was exercised in my mind as to whom I could find instead. I was delighted to discover in you some one whom I could conscientiously recommend." Madame Speet was naturally much gratified by this praise, particularly as coming from Dr. Heger, who is known to be both critical and just, so that when he approves it means much.

Dr. Heger then accepted an invitation to hear Madame Speet give a lesson at her studio, and spent an agreeable hour listening to Miss Lieberknecht, the daughter of the American Consul at Zurich, who has a beautiful voice, as she went through the various exercises prescribed. Madame Speet demonstrated her singing and speaking exercises, as also those for the gradual change from one to the other, with which Dr. Heger was particularly pleased. Thus the little episode closed with a cordial "Auf Wiedersehen."

Ida Gray Scott in Chicago.

Ida Gray Scott, who was occupied with her teaching and recitals in San Francisco at the time of the earthquake and fire, left the Pacific Coast soon after to take up her work in Chicago. Madame Scott has been engaged by the Chicago Conservatory, and besides teaching voice culture, she will have charge of the classes in sight reading and public school music. Among the pupils of this successful teacher who are winning fame, mention is made of Orville Harrold, now singing with "The Social Whirl" company in New York, and the soprano, Margaret Lemon, recently of the Metropolitan Opera House.

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PROGRAMS FOR THE MAINE FESTIVALS.

The tenth annual Maine festival, under the direction of William R. Chapman, will take place in Bangor, October 4, 5 and 6, and at Portland, October 8, 9 and 10. The star singers will be Madame Schumann-Heink, Madame Rider-Kelsey, Edward P. Johnson, Gwilym Miles and Clifford Wiley. In addition to these famous artists, local singers will be heard in solos, with the choruses in both cities.

The programs follow:

FIRST CONCERT.

Bangor, Evening, October 4; Portland, Evening, October 8.

1812, Overture	Tchaikowsky
Hallelujah Chorus, Messiah	Handel
Grand Aria, La Gioconda	Ponchielli
Awake, Awake! Waltz	Benoist-Andre
La donna e' Mobile, Rigoletto	Verdi
Love, Fly on Rosy Pinions, from Miserere Scene, Il Trovatore	Verdi
Festival Hymn, Tenth Festival	Chapman
Ecstasy	Thome
The Anvil Chorus, Il Trovatore	Verdi
Oh, de' verdi anni, Ernani	Verdi
Aubade Printaniere	Paul Lacombe
What for Vengeance, Sextet, Lucia di Lammermoor	Donizetti
Mlle. Duce, Signor Barile and Signor Campana; Mrs. Drinkwater-Anderson, J. F. MacNichol and Herbert R. Goodwin, in Bangor. Mrs. Homsted, Thomas Henderson and Millard Bowdoin, in Portland. Festival Chorus and Orchestra.	

SECOND CONCERT.

Bangor, Afternoon, October 5; Portland, Afternoon, October 9.

Overture, Der Freischütz	Weber
Salutation	Heinrich Jacobson
Morning Hymn	Henschel
King Charles	White
Clifford Wiley.	

Allegretto and Presto, Seventh Symphony	Beethoven
Salut d'Amour	Edward Elgar
Recitative and Aria, Il Balen, Il Trovatore	Verdi
Symphonie Pathetique, last two movements (by special request), Tchaikowsky	
Evening	Loosen
A Year Ago	Worden
Nannina	Brown
Hungarian Rhapsodie, No. 2	Liszt
The Festival Orchestra.	

THIRD CONCERT.

Bangor, Evening, October 5; Portland, Evening, October 10.

"Elijah," Mendelssohn. Singers for Bangor and Portland, Madame Rider-Kelsey, Edward P. Johnson and Gwilym Miles. Frances Drinkwater-Anderson will sing the part of the Angel in Bangor, and Martha F. B. Hawes in Portland. Mrs. A. B. Taylor will sing the part of the Youth in Bangor, and Lou Duncan Barney in Portland.

FOURTH CONCERT.

Bangor, Saturday Afternoon, October 6; Portland, Wednesday Afternoon, October 10.

Overture, Mignon	Thomas
The Fair, Faust	Gounod
Grand Aria, La Bohème	Puccini
Andante, op. 2	Tchaikowsky
Hail, Bright Abode, Tannhäuser	Wagner
Italian Capriccio	Tchaikowsky
Chanson d'Amour	Beach
A Vision, Polka	J. Nentwich
Romanza, Elixir d'Amore	Donizetti
The Beetle and the Flower	W. H. Veit
Festival March	James Wight
Conducted by the Composer.	
The Festival Orchestra.	

FIFTH CONCERT.

Bangor, Evening October 5; Portland, Evening, October 9.

Grand March, Queen of Sheba	Goldmark
Recitative and Aria, Non più di fiori, from Titus	Mozart
Dance Macabre	Saint-Saëns
Ave Maria	Chapman
The Soul of Music Lives Not in the Words	Signor Campana and Male Chorus
Love Will Conquer All	Male Chorus
Penelope's Aria	Bruch
Hell Strahler Tag, from Odyseus	Madame Schumann-Heink
Overture, Le Carnaval Romain	Berlioz
Comis tu le pays, Mignon	Thomas
Morning	Benoist
The Three Gypsies	Liszt
Bohème	Arditi
Cantata, Paul Revere's Ride	Carl Busch
Signor Campana.	
The Festival Chorus and Orchestra.	

Petschnikoff's New York Debut.

Petschnikoff is to make his reappearance on November 15 with the Russian Symphony Orchestra in Carnegie Hall. Another orchestral concert will follow three days later, the 18th, with the New York Symphony Orchestra, in the same hall. The Philadelphia Orchestra has arranged with Petschnikoff for four concerts, and the Boston, Pittsburg and Chicago orchestras for two each.

Mrs. Kelsey With Thomas Orchestra.

Corinne Rider Kelsey has been engaged for the spring tour with the Thomas Orchestra, of Chicago, commencing May 2.

Schumann-Heink's Only Recital.

Schumann-Heink will give only one song recital in New York this season, on Saturday afternoon, October 20, in Carnegie Hall.

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BIRMINGHAM.

BIRMINGHAM, Ala., September 20, 1906.

That "creaking sound," referred to in the last number of THE MUSICAL COURIER, is again heard in Birmingham. All the musical machinery is being put in order for the work of the new musical year.

The Birmingham Conservatory, in the new studios in the Cath Building, is entering upon its twelfth year, under the direction of Mr. and Mrs. William Gussen.

A new college of music, recently founded by two resident teachers, Edward G. Powell (vocal) and Frederick L. Grambs (piano and organ), is to be conducted under the management of Roy Young, violinist, formerly from Chicago. Studios for the school have been secured with the Jesse French Piano Company.

At the Pollock Stephens Institute, the music department is in charge of Henry Taylor Staats, piano, and Madame Kein-Mullin, voice.

Bertha Van Meikestyn-Severin, who was at the Institute last season, has accepted a position with the Birmingham Seminary, where she had previously taught for a number of years. The marriage of Miss Van Meikestyn to Carl Julius Severin took place in August of this year.

Daisy Rowley and Norma Schoolar, two successful teachers, are both busy preparing studies for their pupils, who are returning one by one.

Sara Mallam, of Birmingham, but professionally of Chicago, has issued circulars announcing her season of work as a singer in concert and recital. Miss Mallam spent two years in preparing the repertory of English ballads, negro dialect songs and German lieder referred to in her leaflets.

Pauline Alber, a Birmingham girl, who has spent the past year in New York City studying voice culture, has been in Paris, and will visit Germany before returning to her native country.

Mrs. J. S. Dunwoodie, formerly a teacher of piano in Birmingham, has just entered upon her duties as supervisor of music in the public schools of St. Petersburg, Fla. Mrs. Dunwoodie will retain her studio at Tampa and teach there a part of the time, assisted by her son, R. G. Bailey.

Helen van Hoose, of Birmingham, has recently been

the guest of her cousin, Ellison van Hoose, the noted operatic and concert tenor, at the Van Hoose country home, at Princess Anne, Md.

Safonoff and Lhévinne in London.

London is to have a foretaste of the opening feature of the New York musical season. Safonoff and Lhévinne, who as conductor and soloist, will be the star attractions of the Philharmonic's opening concert, on November 17, have been engaged for a joint appearance with the London Symphony Orchestra in Queen's Hall on October 10.

The program announced for the concert is as follows:

Overture, Midsummer Night's Dream.....	Mendelssohn
Orchestra.....	
Concerto in E flat, No. 5, Emperor.....	Beethoven
Josef Lhévinne, Piano.....	
Toccata.....	Schumann
Gavotte.....	Gluck-Brahms
Nocturne, op. 9.....	Scriabine
Polonaise in F sharp minor.....	Chopin
Josef Lhévinne, Piano.....	
Concerto in E flat, No. 5.....	Rubinstein
Suite Kavkas.....	
Pastoral.....	Ippolitoff-Ivanoff
March.....	Ippolitoff-Ivanoff
Orchestra.....	

Lhévinne's reappearance in London is awaited with great interest, as following his successful debut there three years ago, he met with an accident while cycling the morning after his concert and was forced to abandon his tour. Safonoff, who has been summering with his family at his country residence at Kieslovodz, in the Caucasus, leaves Russia this week and will join Lhévinne in Paris. Following their London concert, they will sail for New York on October 13.

Rudolph Aronson's Associates.

Rudolph Aronson has associated with him Edward Seguin, son of Zelda Seguin, the famous contralto, and for years a musical enthusiast and business man of repute in the West; and George N. Loomis, the concert manager identified with the Paderewski, Melba, Strauss Orchestra, Sousa and other tours.

Both Messrs. Seguin and Loomis will assist Mr. Aronson in the management of the Concert Direction Internationale in America, at 1402 Broadway, New York. Mr. Aronson devoting much of his time to the offices in Paris, London and Milan.

Risler, the pianist, will give a series of Beethoven recitals in the large European cities this winter.

MUSIC IN HOLLAND.

THE HAGUE, September 12, 1906.

The Kurhaus at Scheveningen is for the moment the only place where the musical pulse of the country is beating. Never before this season has the director presented so many soloists. Arthur de Greef scored one of the greatest successes with a concerto by Mozart and the Hungarian fantasy of Liszt. In an afternoon concert Jan Sicksz made a good impression with a concerto by Saint-Saëns. Next year he will be invited for an evening concert. We heard with pleasure the Portuguese violoncellist, Miss Sieggia, who has made most notable progress since her first appearance at The Hague. Annie de Jong, who has not appeared at the Kurhaus in four or five years, had the honor to play there Saturday night for the first time a hymn for violin with orchestra, by A. Diepenbrock, of Amsterdam, for whom the Dutch musical world has a special regard. Though this composition does not belong to the virtuoso genus, and must be heard more than once to be fully appreciated, it was well received, and the performer was recalled several times. She had the same success also after a Mozart adagio and Hellmesberger's "Ball Scene."

Kreisler will be here Wednesday. Possart is expected, too, and also Mr. Scharrer's successor, Dr. Kunwald, who will take charge of the orchestra at once.

The Italian Opera will begin the season with "Giacconda," the French Opera with "Faust."

An avalanche of concerts, orchestral and not orchestral, is being prepared. At Amsterdam a third concert agency has been started. It promises us Busoni, who has not been in Holland for many years past. Dr. J. DE JONG.

Milwaukee Germans to Hear Great Artists.

MILWAUKEE, Wis., September 22, 1906.

The members of the Deutscher Club, of Milwaukee, will hear a number of the great artists who are coming to the United States this autumn. Rosenthal is engaged to open the series of brilliant entertainments on October 25. Petschnikoff, the Russian violinist, is to follow the Austrian pianist on December 6. After the New Year there are to be more concerts, with Schumann-Heink and Emilio de Gogorza as the soloists. The great contralto will sing for the club on February 8 and the celebrated baritone on March 21. The committee in charge of arranging the details of the social events of the club includes Charles J. Kasten (chairman), Anton H. Ott, Louis F. Schecker, Bruno Fink, Dr. O. H. Foester and Dr. Hans Reinhard.

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REMINISCENCE OF ROSENTHAL.

This is what THE MUSICAL COURIER wrote ten years ago about Moriz Rosenthal (November 11, 1896), and it is an article of which each and every word is as applicable to Rosenthal today as it was then:

"Rosenthal !!!

"Carnegie Hall last night was the scene of one of those uncontrolled, spontaneous, half insane outbursts that give color to Lombroso's theories about mob mania and the psychological impulse of the crowd. Rosenthal the unique, Rosenthal with fingers of steel shod in velvet, Rosenthal whose playing may be compared to a rose, or to a cyclone—Moriz Rosenthal, the world's greatest piano virtuoso, made his reappearance after an absence of nearly ten years, and made us forget Rubinstein.

"He played like a god from Olympus of pianists, and little wonder the people strove frantically to salute him after he had finished.

"How would the little Austrian pianist compare with artists who had played here since his last appearance? Were his Continental and English successes exaggerated? Had he improved?

"These questions and many others were answered before half the first movement of the Schytte concerto was finished. When he reached the cadenza and began building with cunning and powerful strokes the climax the effect was almost vertiginous. Could mortal man since Rubinstein so pile crescendo upon crescendo without the tonal structure toppling anticlimacterically? Could any instrument stand the strain without the tone being broken through and the limitations of the keyboard brutally unmasked?

"The answer made by Rosenthal was 'yes.' The superb contour of his ponderous chord masses, the clarity, the sonorous musical quality were all phenomenal. Carnegie Hall never heard such an attack, such dizzy velocities, such climaxes. That one crescendo was a revelation of the possibilities of piano tone. It was orchestral-charged with

color, and as stunning as the fortissimo of a multitude of instruments.

"The first thing you remark about Rosenthal is his enormous self-possession. His repose is magnificent. He accomplished, without turning a hair, feats of technic that are simply maddening. His wrists traversed the keyboard as do the fingers of most great pianists. Freedom, buoyancy, elasticity and precision are all there. His touch ranges from the crispest staccato to the most luscious legato. His scales are true legato scales. They are strings of brilliants, each one individual and never blurring the beauty of its neighbor. He plays some scale passages en bloc, and then the image is created of something concrete, solid, granitic—and a staccato whisper follows and you marvel at the adaptability of the human hand.

"Rosenthal is a perfectionist. He never makes an appeal to the popular; there is no overplus of sentiment; no mawkish rubato; a sweetness penetrated by the loftiest severity and sincerity pervades his playing. It is for pure beauty that he strives. His interpretations are never bizarre; he strikes into no new paths of eccentricity; he avoids distorted and sensational effects; yet in every turn, in every phrase you are confronted with new shades of meaning, subtle tintings, and even when he lets loose the thunderbolt there is always the sense of power reserved."

Francis Walker in Spokane.

Francis Walker's musical and literary work in Spokane, Wash., is bringing that fine artist into great prominence throughout the Northwest. Recently he gave a concert in conjunction with Arthur Frazer, the pianist, and delighted a large audience with his finely sensed interpretations of an aria by Verdi and some Scotch and English folksongs. Mr. Walker is the musical director of Spokane Topics, and his contributions to that paper are not only exceedingly well written, but also thoughtful and instructive. He knows whereof he writes.

MUSICAL HAPPENINGS IN CONNECTICUT.

Norwich, Conn., September 18, 1906.

The choir of the Broadway Church held a special musical service Sunday evening, September 9, which was largely attended. Maud Carew Buckingham sang Handel's "Come Unto Me" during the service.

Helen Lathrop Perkins announces the reopening of her studio on McKinley avenue for the season of 1906-07.

Leila Troland Gardner has recovered from an acute attack of nervous exhaustion, caused by overwork. In addition to her regular work, Mrs. Gardner has given a series of musicales at Rock Nook Home, Sheltering Arms, Backus Hospital, the Insane Hospital and the Almshouse.

Cards have been received announcing the customary series of song recitals arranged by Lucy B. Sayles at the Norwich Club. The list of soloists is an attractive one, embracing several new names as well as those who have already gained favor with Miss Sayles' patrons.

LYLE F. BIDWELL.

Theodor Salmon Once Again in Pittsburg.

Theodor Salmon, one of the musicians who lost all his earthly possessions through the earthquake in San Francisco, is now located in Pittsburg, his former home. California artists and teachers are scattering like sands of the sea, and as a usual thing they return to the homesteads they left to seek fame and gold on the Pacific Coast. After many harrowing experiences, Mr. Salmon's friends will be glad to know that he is once more comfortably sheltered at his new residence, 912 Maryland avenue, Pittsburg, Pa. Mr. Salmon's studio is in the Nixon Building.

Georg von der Goltz's new opera "Myrrha" has been accepted by the Braunschweig Opera.

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Anderson Artist's Bookings.

Walter R. Anderson is managing this season a number of widely advertised concert artists. Mr. Anderson has bookings for Genevieve Clark Wilson, soprano; Mary Byrne Ivy, contralto; Cecil James, tenor; Charles N. Granville, baritone, and Frank Croxton, basso.

Mrs. Wilson has had appearances with the Handel and Haydn Society, of Boston; the Theodore Thomas Orchestra, of Chicago; the music festivals in Springfield, Mass., and Oberlin, Ohio; the St. Louis Choral Symphony, and the Chautauqua, N. Y., and Ocean Grove, N. J., assemblies.

Mrs. Ivy, formerly with the Bostonians and Henry W. Savage, has sung recently with the Albany, N. Y., Oratorio Society and the assemblies at Chautauqua, N. Y., and Ocean Grove, N. J.

Mr. James has been soloist with the People's Choral Union, the Church Choral Society, of New York; with the Scranton, Pa., Oratorio Society; with the Brooklyn Arion, and with the summer assemblies at Chautauqua, N. Y., and Ocean Grove, N. J.

Mr. Granville has been soloist with the New York Musical Art Society, Creator's Band, the Worcester, Mass.,

Oratorio Society; with the Detroit Symphony Orchestra and the Brooklyn Amateur Musical Club.

Mr. Croxton has sung under many conductors, with the New York Oratorio Society, the New York Liederkreis, the Handel and Haydn Society, of Boston; the Baltimore Oratorio Society, the Theodore Thomas Orchestra, of Chicago, and the Chicago Apollo Club.

Massenet is working at a cantata called "The Nine Muses."

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